

HUGO DISTLER'S DER JAHRKREIS: A PEDAGOGICAL JOURNEY THROUGH
THE CHURCH YEAR

by

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DEDICATION

This dissertation is dedicated to the memory of my mother, Adele, who taught me never to ask the question, “what if?”

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LIST OF ABBREVIATIONS

Nationalsozialistische Deutsche Arbeiterpartei NSDAP

ABSTRACT

HUGO DISTLER'S DER JAHRKREIS: A PEDAGOGICAL JOURNEY THROUGH THE CHURCH YEAR

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George Mason University, 2020

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In the early twentieth century, a religious and cultural renewal movement took hold in the Evangelical Church (Lutheran) in Germany. As a result, music from the masters of the Renaissance and Baroque period saw new popularity in the church. Upon winning his first church position, Hugo Distler (1908-1942) found his choir unable to sing the rich harmonic structures of the time and the intricate rhythmic structures of the Renaissance and Baroque periods. Through his collection of motets for three voices (mixed and treble), *Der Jahrkreis*, Distler sought to provide tools for his choir to learn both the harmonic and rhythmic structures that he and his contemporaries were utilizing in their music. This document provides both an explanation of Distler's pedagogical structure as well as detailed Guides for Conducting and Teaching to assist conductors with teaching these motets. A set of newly engraved editions of selected motets with English texts is also provided.

CHAPTER ONE: HUGO DISTLER – COMPOSER AND TEACHER

No baby pictures, no happy birth announcements, no happy birthday, no lovingly preserved first lock of hair, nor so much as a passing hidden notice or mention in the newspaper about the existence of the little child Hugo Distler and the first four years of living with his mother. Only three documents – a birth certificate, baptismal certificate, and one photograph – mark the “cornerstones” of his early life: Hugo Distler was born on Midsummer’s day, June 24, 1908 at 3:30 in the morning in Nuremberg, and four days later given the name August Hugo Distler in the Lorenzkirche.^{1,2}

This description of Hugo Distler’s early life, written by his daughter, Barbara Distler-Harth, in her 2008 biography of her father, gives us insight into his childhood and adolescence. His mother, dressmaker Helene Distler, was not married to his father, an industrialist and inventor, August Louis Gotthilf Roth. Distler’s mother would move to America with her new husband, his stepfather, when he was just four, leaving him behind to be raised by his grandparents. Because of this, Distler became an independent child, preferring books and music to playing with friends.

By age eleven, Distler was enrolled in piano lessons and quickly became a star pupil. He studied music theory with prominent teacher Erich Rhode, with the intent to study at the conservatory in Nuremberg.

1. Barbara Distler-Harth, *Hugo Distler: Lebensweg eines Frühvollendeten* (Mainz ; New York: Schott, 2008), 11.

2. All translations from the German are this author’s, unless otherwise noted.

Distler, who always thought equitably, simply could not understand that his talent and diligently acquired capabilities were insufficient to meet the admission requirements of the Nürnberg Konservatorium. He was convinced that his somewhat unusual family circumstances contributed to this negative decision. Obviously the inferiority complex that existed in him already in early childhood was reinforced through this circumstance.³

Three rejections from the conservatory in Nuremburg did not discourage him, and, in 1927, Distler was accepted into the Landesconservatorium Leipzig (now the University of Music and Theatre “Felix Mendelssohn Bartholdy” in Leipzig).

Leipzig: The Foundations of a Career

Distler’s years in Leipzig were fruitful. Although he moved in with his aunt (who had also lived in his grandparents’ home in Nuremburg) in Leipzig, he still had to work to support his studies. He entered the conservatory in the Kapellmeister (conducting) track. However, his mentor and teacher, Hermann Grabner, soon encouraged him to study composition and church music instead. In his memoir, Grabner noted, “It is something special when, from a cohort of exceptionally gifted students...suddenly a young genius emerges from their ranks whose artistic utterances make a significant, beneficial contribution to humanity.”⁴ Larry Palmer, in his biography of the composer, notes:

It was Dr. Grabner who steered Distler into the field that was to be his great love as well as the major part of his lifework—church music. At first the young student could not be dissuaded from his preference for the *Kapellmeister* course; he wanted to be a conductor. Grabner eventually was able to persuade Distler that he would still be able to conduct, that his talents would be more suited to church music, and that church music would offer slightly more security.⁵

3. Ursula Herrmann, *Hugo Distler: Herald and Admonisher*, trans. Kristina Langlois (Evanston, IL, 1986), 4.

4. Bruno Grusnick, “Hugo Distler and Hermann Grabner,” *Musica* 18, no. 2 (1964): 1.

5. Larry Palmer, *Hugo Distler and His Church Music* (St. Louis: Concordia Pub. House, 1967), 18–19.

Distler's early keyboard studies were highly structured. He studied Muzio Clementi's pedagogical masterpiece *Gradus ad Parnassum* before moving on to learning repertoire. This gave Distler a solid foundation in keyboard technique and pedagogy, areas that would make themselves evident in his teaching and compositional style.

Distler's studies in composition with Hermann Grabner were influential to his compositional style and in his development as a young adult. Grabner served as both teacher and mentor to Distler, leading him step by step through his compositional studies. Distler wrote extensively about his studies to his childhood friend, Ingeborg Heisen.

Grabner rejects especially the modern—the modern in the sense of the emancipation of harmony. He recognizes the return to the austere art of pre-Bach times as the ultimate in modern. One must gradually learn to understand it one's self; even to think of my style as musical and to write it down was as frivolous as the universal spirit in which we grow up. Learning to understand it was not difficult; however, to become accustomed to the monk-like seriousness of that forgotten linear art, which we from our birth and by nature find unnatural, is exceedingly difficult. Sometimes I am at a loss and get no work done: I write neither the works I want to write, but am not allowed; nor the works I am allowed to write, but am unable. I ask you, could you bring yourself to become a little nun? That's how it is with me; I dread the tonsure!

By the way, despite this, I have not lost anything with Grabner. He highly treasures my composing and was extremely happy when I furnished him with modest efforts (for example, a piano suite) in this my strange compositional style before the Fair vacation... I am currently working on a small chaconne for piano (I am on the fourteenth variation right now!) in the old style; that is, without chromaticism and in the church modes, if possible. Until now, this kind of composition was highly unfamiliar to me, and only in writing it do I feel my way into it... I think Grabner will utterly reject or highly praise my chaconne, for I am obstinate: I am determined to write neither one chord nor one accidental, and up until now I have done so... I was extremely free in the voice-leading—it is strictly four parts. There are intervals of fifths, fourths, sevenths, and seconds; no voice is particularly concerned with another. It's a bit as if some friends would walk around the Nürnberg Ring, where one goes to the left and the other over the

Pfarrer, and at a specific time they will meet again, depending upon whether the other one went faster or slower. There are naturally often delightful *rendezvous*.⁶

This intentional and structured approach to learning composition would manifest itself in many ways throughout Distler's career. It would influence his planned approach to teaching his choirs. He would take a strategic approach to his compositions, especially his *Choralpassion*,⁷ taking meticulous care to plan each detail of the work. This structured approach would also lead to his own pedagogy for teaching music theory, as shown in his text, *Funktionelle Harmonielehre*,⁸ developed while he was teaching in Berlin.

During his time in Leipzig, Distler was exposed to a wide variety of music and musicians. His classmates were composers such as Miklós Rózsa (who would become a widely known film composer) and Kurt Thomas (who would later become Thomaskantor). He attended the opera whenever possible and was drawn to operas of Mozart and Wagner. Distler was also exposed to concert works by contemporary masters, such as Hindemith, Honegger, and Orff. Awareness of these twentieth-century visionaries and trendsetters would greatly influence Distler's compositional style and content as he developed his own voice.

6. From a February 28, 1928 letter as quoted in Herrmann, *Herald and Admonisher*, 6–7.

7. In several letters, Distler outlines his compositions in great detail. There are drafts of the organization of the *Choralpassion* contained in several letters between Distler and his then fiancée, Waltraut Thienhaus, as well as an entire draft of the text sent to other colleagues during the compositional process.

8. Hugo Distler, *Funktionelle Harmonielehre* (Kassel, Germany: Bärenreiter, 1969).

As Distler progressed in his studies, he began to work with a new teacher, Friedrich Högner, who taught liturgical organ playing. These studies would form a foundation for Distler's later chorale-based compositions, as well as his love for historical organs.

Distler came to me as a fairly shy student whom one had to praise and encourage a great deal. He always treated me politely and respectfully, although sometimes his behavior came across as defensive, which I thought resulted from his hard childhood. He needed love and was a highly talented composer...

I especially took him through all the possible techniques of chorale-based works and chorale preludes. Nothing was particularly difficult for him, but it soon became clear to me that he—unlike his fellow students—did not follow the patterns set forth by his teacher. Rather, he came with his own forms, at first somewhat clumsily, but rapidly with more confidence. He accepted suggestions almost hungrily and I myself was greatly pleased with his strange improvisations. An idea of what we thought through in these lessons can be gotten from his *Jahrkreis* and especially in his splendid *Orgelpartita über "Nun komm, der Heiden Heiland."*⁹

Lübeck and Der Jahrkreis

Near the end of his studies in Leipzig, Distler again found himself in need of additional funding to continue his education. In the fall of 1930, due to a retirement, the position of organist at the Jakobikirche in Lübeck became vacant. With the encouragement of his teachers, Distler auditioned for, and ultimately won, the position, to serve alongside Kantor Bruno Grusnick.¹⁰ Although the position was only part-time and not financially stable, Distler accepted and left the conservatory before finishing his exams.

9. Herrmann, *Herald and Admonisher*, 11.

10. This position was not won without difficulty, however. Although the committee had agreed that Distler was the superior performer, a disagreement occurred and the vote ended up in a tie. Distler ultimately won the position as the committee drew lots to determine the winner.

As Distler arrived at the Jakobikirche, he found the music selection to be severely lacking in content. One of his first duties was to sort through the music library, where he found stacks of “yellowing music” in the cabinets.

At that time, I did something before I realized the practical consequences. I have since learned better, however, this was the first step to self-responsibility to the demands of my profession. I “threw out the rubble,” that is, I burned all of the rubbish, after first saving for myself one sample score from the flames, for permanent, inglorious memory, and the chaos that I found and from which I started my work.¹¹

After this “house cleaning,” Distler began to replace the scores with the music of master composers such as Bach, Buxtehude (who spent most of his career at the Marienkirche in Lübeck), Schütz, and Kaspar Othmayr, who would all serve as compositional models and inspiration for Distler in the coming years. In his search for balance between *Gebrauchsmusik* and art, his motet book for the church year, *Der Jahreskreis* was composed.

Starting in April of 1931, just after assuming the position in Lübeck, Distler began to compose a series of short motets for the volunteer church choirs at the Jakobikirche. Distler found that his earlier motets were too difficult for this group of amateurs, although he composed them believing firmly in the principle of *Gebrauchsmusik* -- music composed for practical use.¹² These new motets were written

11. Hugo Distler, “Wie Mein ‘Jahreskreis’ Entstand,” *Lied und Volk* 6, no. 10 (October 1936): 82–83.

12. The term *Lehrstück* (teaching piece) could also be used. However, the term *Gebrauchsmusik* is the more commonly used term for this entire genre of music, including music for teaching. See Stephen Hinton, “*Gebrauchsmusik*,” *Oxford Music Online*, *Grove Music Online*, January 20, 2001, accessed January 25, 2020, <https://www-oxfordmusiconline-com.mutex.gmu.edu/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010804>.

primarily on existing chorale texts and tunes, and were written for the voices Distler had available – a volunteer adult choir and a boychoir. Being the consummate pragmatist, Distler wrote these motets for three voices, either for the three treble voices of his boychoir, the three mixed voices of his adult choir, or, as he suggests in the notes of the published score (Appendix C), that the two upper voices can be sung by the trebles with the choirmaster providing the third, lower voice. Distler also suggests that all of the motets can be shifted to a key comfortable for the voices available.¹³ These fifty motets, one *Te Deum*, and a set of 3 “Amen” settings, were then collected and published as a single collection. Titled *Der Jahrkreis*, the book was assembled to guide the choir through the circle (*der Kreis*) of the church year (*das Jahr*).

Although this music was intended for use at the Jakobikirche, little evidence exists that the motets were used extensively in the weekly services at the church. In his hugely popular series of evening Musical Vespers services at the Jakobikirche, Distler only programmed eight of the motets from *Der Jahrkreis*. This apparent lack of programming does not reflect on Distler’s interest or commitment to the work. Throughout his career, Distler did not focus on being a promoter and performer of his entire catalogue. Rather, his extensive public performances and workshops reflect a desire to champion a select few works – his *Choralmesse*, *Choralpassion*, and *Weihnachtsgeschichte* to name just three – as well as perform some of his most recent works. Although Distler conducted a few motets from *Der Jahrkreis* later in his career,

13. Hugo Distler, *Der Jahrkreis*, Op. 5, Fourth edition. (Kassel, Germany: Bärenreiter, 2008).

most of the *Jahrkreis* performances were limited to the period immediately preceding and following its publication.

Distler was always planning and preparing his next major composition. During the late summer and early fall of 1932, he was preparing the first half of *Der Jahrkreis* for publication. However, at the same time he was obsessed with his next major work, the *Choralpassion*. In an August 1932 letter to his fiancée, Waltraut (née Thienhaus), Distler speaks extensively about the compositional structure and pattern of his *Choralpassion*, even though he had only begun writing the first choral movements. The task of composing the *Choralpassion* seems to overshadow both his creative and personal life. Extensive drafts of the text, structure, and compositional details can be found in Distler's personal correspondence, including mentions in letters to Waltraut, teachers, colleagues, and friends.¹⁴

Distler did not completely abandon the work begun in *Der Jahrkreis*. He would later use this same template in an attempt to compose a larger set of motets for the church year, his *Geistliche Chormusik*, op. 12. Eventually, he abandoned the idea that the entire cycle would be completed, and he published the first eight motets as a set. As late as 1936, Distler was actively promoting *Der Jahrkreis*, writing his article "Wie mein *Jahrkreis* entstand" ("Why I wrote my *Jahrkreis*") for the journal *Lied und Volk* (*Song*

14. Mentions are included in personal correspondence held in the collections at Hugo Distler, "Personal Correspondence, Concert Programs, and Miscellaneous Written Items from 1930-1942" (Stadtbibliothek Lübeck, n.d.), Hugo Distler Archiv; Hugo Distler, "Personal Correspondence, Concert Programs, and Miscellaneous Written Items from 1930-1942" (Bayerische Staatsbibliothek Munich, n.d.), Music and Manuscripts Collections; Hugo Distler, "Personal Correspondence, Concert Programs, and Miscellaneous Written Items from 1930-1942" (Stadtbibliothek im Bildungscampus, Nuremberg, n.d.), Manuscripts Collection.

and the People).¹⁵ It is entirely possible, however, that the article was written solely for political purposes, as *Lied und Volk*, as many journals of the time, existed to further the propaganda campaign of the NSDAP¹⁶. Because *Der Jahrkreis* consists mainly of traditional German chorale texts, it was acceptable to the party as a way to further German culture. And, even though he was already hard at work on the *Choralpassion*, Distler's excitement about *Der Jahrkreis* continued into its publication.

The work as a whole took longer to compose than his biographers imply. The composition dates commonly given are 1931-1932, but up to twenty of the motets may have been written within the last months before publication in 1933. In a letter dated October 18, 1932, Distler writes to Waltraut:

Today, I finished 5 motets from the second part of *Der Jahrkreis*. The second part seems richer and bolder than the first part, but the children like it, despite the modern, dissonant harmonies. I have finished a motet for Reformation Day, a prayer text, two All Saints motets—because there is a lack of them—and a wedding motet. Tomorrow, I am beginning the Christmas motets. I want to deliver the second part this year to Bärenreiter, for I would not like to leave the work that I have been paid for in advance! The work falls solely on me now – for man depends on money, and a church musician, even more so.¹⁷

This statement leads this author to believe that Distler was less concerned with using the music in his weekly rehearsals and services and more in simply completing the cycle.

However, his excitement over the work was genuine, especially since it solidified his

15. Distler, "Wie Mein 'Jahrkreis' Entstand."

16. The Nationalsozialistische Deutsches Arbeiterpartei (National Socialist German Worker's Party) or NSDAP is the formal name for what is commonly referred to in the US as the Nazi party. The acronym is often used to refer to the party as a political entity in Germany. When the NSDAP was active (1920-1945) many prominent musicians, teachers, pastors, and other public figures were forced to join the party without regard to their personal views or agreement with the party positions and actions.

17. Hugo Distler, "Letter to Waltraut Thienhaus," October 18, 1932, Hugo Distler Archiv.

relationship with his new publisher, Bärenreiter, and its founder, Karl Vötterle. Distler felt so strongly about this new relationship that he copied, by hand, the entirety of his contract in a letter to Waltraut.¹⁸

Distler as Pedagogue

Although his position at the Jakobikirche had become more substantial, Distler still could not support his family solely on the income from the church and his newly formed relationship with Bärenreiter. He was growing tired of the work in Lübeck as well and wanted to move on to a better paying position. He auditioned for the position of Kantor and organist at the Stadtkirche in Wittenberg, but the committee was searching for someone older and more experienced. In September of 1933, Distler reached an agreement to work part time at the Berlin Kirchenmusikschule. This arrangement was mutually beneficial, since he was able to work directly with other conductors who were performing his music and could receive immediate feedback on the feasibility of his compositions for a variety of choirs. Before he began, he was offered a full-time position at the Kirchenmusikschule, but could not resign his position at the Jakobikirche because of his contract. He continued with both positions and began to teach at the Lübeck Staatskonservatorium and Hochschule für Musik that same year. His student, Alexander Kern, reflected upon Distler's teaching style: "His lessons were based on his functional harmony class, which is a matter of course for us today, but was something completely

18. Hugo Distler to Waltraut Thienhaus, September 28, 1932. Hugo Distler Archiv.

new for us.”¹⁹ His teaching followed the same deliberate pedagogy that his own composition studies had taken.

During his time in Lübeck, Distler often taught private composition and organ. American organist and composer Jan Bender studied with Distler over the course of one year in 1936-37.

In this one year, I thoroughly learned composition, from monophony to four-voiced motets. Only vocal music, but thoroughly vocal music. The instruction was very systematic: he may have tied Grabner’s system with his own imagination. But then it appears to me that his consistency was most important. He sensed a slight talent in me and risked all in order to draw everything possible out of me. I am indebted to Hugo Distler for whatever works I have actually produced.²⁰

Many of Distler’s students would become colleagues and close friends as well. Bender maintained correspondence with Distler long after he returned to the States.

As the NSDAP began to further oppress the voice of the church in Lübeck, Distler resigned his positions there in 1937.²¹ The Distler family relocated to Stuttgart as he assumed a position at the Württembergischen Hochschule für Musik teaching theory, form and analysis, and composition, and conducting the two school choirs.²² He had turned down a position in Berlin, preferring the position in Stuttgart because it involved conducting the choirs.²³ During this time, Distler encountered some difficulties with the

19. Herrmann, *Herald and Admonisher*, 50.

20. Ibid., 71.

21. Just before the new year, Pastor Axel Kühl and some of his colleagues were arrested by the NSDAP. This had a lasting impression on Distler, and he immediately turned over service playing at the Jakobikirche to one of his students. See Herrmann, 72.

22. Palmer, *Hugo Distler and His Church Music*, 56.

23. Herrmann, *Herald and Admonisher*, 74.

NSDAP because of the nature of his compositions. These issues were quickly resolved. He would continue as a full-time educator for the remainder of his life, succeeding his former classmate, Kurt Thomas, in 1940, teaching choral conducting, theory, composition, and organ in Berlin-Charlottenburg. Distler was appointed Professor at the school, a designation given only by the state ministry.

On All Saints Day, November 1, 1942, Hugo Distler took his own life in his Berlin apartment. His family was at their home in Strasburg, having been sent home after visiting him at his faculty residence that weekend. His instructions following his death were as detailed as the way he led his life—that he was to be laid to rest in a small circle, to not even tell his mother or his relatives until after he was buried.²⁴ Distler was preparing the Staats- and Domchor for a performance of the *Musikalische Exequien* of Heinrich Schütz to be performed in memory of his deceased predecessor. This would become his own memorial service as well. The circumstances surrounding Distler's death caused the NSDAP to keep any obituaries or memorials from being published.

Distler's legacy would live on through his music and through his students. Although he felt unnoticed, his reputation among his peers and the public was secure. Famed theologian Dietrich Bonhoeffer was in the audience for the presentation of the *Exequien* on November 13, 1942. In a letter to Waltraut, he writes "You do not know me, and unfortunately, I did not know your husband personally, but I loved his music very much..."²⁵ In his short sixteen creative years, Distler would compose over 150 short

24. Hugo Distler to Waltraut Distler, November 1, 1942. Nuremburg Stadtbibliothek Collection.

25. Herrmann, *Herald and Admonisher*, 128.

choral works, three keyboard collections, numerous single keyboard compositions, and various longer works for a variety of voicings. Had he lived, Distler would have become one of the most prolific choral composers in history. We can learn about Distler the teacher by examining his compositions with the same care and dedication that he took in their creation.²⁶

26. Biographical information has been compiled from a number of primary and secondary sources including Distler-Harth, *Hugo Distler*; Herrmann, *Herald and Admonisher*; Dirk Lemmermann and Michael Töpel, "Distler, (August) Hugo," *Die Musik in Geschichte Und Gegenwart*, Personenteil (Kassel, Germany: Bärenreiter, 2001); Distler, "Personal Correspondence, Concert Programs, and Miscellaneous Written Items from 1930-1942"; Distler, "Personal Correspondence, Concert Programs, and Miscellaneous Written Items from 1930-1942"; Distler, "Personal Correspondence, Concert Programs, and Miscellaneous Written Items from 1930-1942"; Palmer, *Hugo Distler and His Church Music*.

CHAPTER TWO: REVIEW OF LITERATURE

Although scholarship on the work of Hugo Distler in German is extensive, only a limited amount has been written in English about his life or career; even less scholarly analysis has been published about his compositions in either language. Research published in English is fairly limited in scope and tends to revolve around biographical details rather than his music. The existing literature, however, has been extremely important in the dissemination of his music.

In June of 1962, Charles Anders submitted a master's thesis, "Hugo Distler and the New Church Music."²⁷ This was not only the first known publication to discuss Distler's work in English, but also predated the publication of any German or English language biography of Distler.²⁸ Because of the lack of available information, much of the bibliographic information in Anders' thesis was either incorrect (because of the author's extrapolation of known fact) or unavailable. Anders discusses six of the fifty-two *Jahrkreis* motets in his thesis as a way to introduce the reader to Distler's compositional style. He also discusses the *Choralpassion Die Weihnachtsgeschichte*, and

27. Charles Anders, "Hugo Distler and the New Church Music" (MM thesis, Indiana University, 1962).

28. The first German biography was published in 1963, Ursula von Rauchhaupt's *Die vokale Kirchenmusik Hugo Distlers: ein Studie zum Thema "Musik und Gottesdienst."*

motets from the *Geistliche Chormusik*, and he then undertakes a short survey of Distler's organ works. Much of Anders' discussion throughout is narrative in nature and primarily serves to educate the reader about the works themselves rather than provide a thorough theoretical analysis of any of the works discussed.

In his 1963 dissertation at the University of Rochester, Larry Palmer took a larger bibliographic survey of Distler and his music. Published by Concordia Publishing in 1967, *Hugo Distler and His Church Music*²⁹ was the first major biography of the composer in either German or English. Palmer provides another cursory biography of the composer, which was informed by discussions with Distler's family who allowed access to Distler's personal correspondence and a comprehensive survey of Distler's work. While Palmer's analysis has great breadth, it does not provide in-depth analysis of any one specific work. His cursory analysis of *Der Jahrkreis* does agree with this author's premise.

Der Jahrkreis might be considered a sort of primer to Distler's ideas concerning text setting, melodic construction, and rhythmic subtleties, much as Bach's *Orgelbüchlein* shows, in miniature, nearly every facet of his genius with the organ chorale prelude. Distler's *Jahrkreis* remains ideal music to fulfill the function for which it was written: contemporary church music that is usable in almost any situation and music for the quality of which no apologies need to be made.³⁰

The first major biography in German was published in 1970 by Ursula Herrmann, later translated into English by Kristina Langlois as part of her doctoral dissertation³¹.

29. Palmer, *Hugo Distler and His Church Music*.

30. Ibid., 116–117.

31. Herrmann, *Herald and Admonisher*.

Herrmann, using original correspondence, programs, news articles, and personal interviews, provides the first comprehensive biographical sketch of the composer. Although other articles and writings shared basic bibliographical information about Distler and his early life, Herrmann was the first author to provide previously unknown details about Distler and his family, especially about his early years in Nuremburg. Herrmann had the express permission and cooperation of Waltraut Distler to publish new details of Hugo's life as well as his correspondence. Herrmann also spoke with close personal friends and colleagues who worked with Distler when he was in Lübeck. Herrmann's work is primarily biographical and contains no theoretical analysis.

Several articles appeared in both Germany and the United States about various aspects of Distler's music. The American Choral Directors Association reprinted a four-part article by Klaus Fischer-Dieskau in the *Choral Journal* comparing the employment of dynamics by both Schütz and Distler.³² Into the 1980s, more articles were published on the subject of Distler's work, both of an analytical nature and in relation to the socio-political context of Distler's time.

32. Klaus Fischer-Dieskau, "The Employment of Dynamics in Interpreting the Music of Heinrich Schütz and Hugo Distler: Part I," trans. Martyn Clarke and Harold Decker, *Choral Journal* 14, no. 1 (September 1973): 5–8; Klaus Fischer-Dieskau, "The Employment of Dynamics in Interpreting the Music of Heinrich Schütz and Hugo Distler: Part II," trans. Martyn Clarke and Harold Decker, *Choral Journal* 14, no. 2 (October 1973): 14–17; Klaus Fischer-Dieskau, "The Employment of Dynamics in Interpreting the Music of Heinrich Schütz and Hugo Distler: Part III," trans. Martyn Clarke and Harold Decker, *Choral Journal* 14, no. 4 (December 1973): 13–15; Klaus Fischer-Dieskau, "The Employment of Dynamics in Interpreting the Music of Heinrich Schütz and Hugo Distler: Part IV (Conclusion)," trans. Martyn Clarke and Harold Decker, *Choral Journal* 14, no. 6 (February 1974): 13–15, 18–19.

In 2008, Distler's daughter, Barbara Distler-Harth, published an exhaustive biography of her father and his music. *Hugo Distler: Lebensweg eines Frühvollendeten*³³ contains previously unknown details about his life taken from letters, family documents, and personal conversations. Because the author is not trained as a musician *per se*, Distler-Harth's point of view (written in German) is strictly biographical in nature and concentrates more on the personal aspects of Distler's life rather than the musical aspects of his compositions. The book contains details previously unknown outside the family and a very close circle of friends.

In the past twenty-five years, several dissertations on Distler's choral and organ works have been published in an attempt to bring new interest to his music. There is a 1998 dissertation by Robert Place on Distler's *Eine Deutsche Choralmesse*, which provides the first in-depth theoretical and performance analyses of Distler's work written in English.³⁴ David McKinney presented a 2006 dissertation on the organ works of Distler and their interpretation.³⁵ A 2008 dissertation by Katherine Fitzgibbon discusses only one motet, *Der Totentanz*, in its place in history alongside requiems by Brahms and Reger.³⁶ That same year, Todd Harper published a dissertation on Distler and his place in

33. Distler-Harth, *Hugo Distler*.

34. Robert Keith Place, "Hugo Distler's *Eine Deutsche Choralmesse*: A Conductors Analysis for Performance" (DMA diss., University of Arizona, 1998).

35. David McKinney, "Interpreting the Organ Works of Hugo Distler" (DMA diss., University of Arizona, 2006).

36. Katherine Fitzgibbon, "Historicism and Nationalism in the German Requiems of Brahms, Reger, and Distler" (DMA diss., Boston University, 2008).

the renewal movement³⁷ in Germany at the time³⁸. This dissertation mentions the importance of *Der Jahrkreis* in an historical perspective relative to the religious and musical movements of the time, but does not provide a detailed analysis. In 2014, Brad Pierson published a dissertation focusing on several of Distler's choral works and placing them into context for a twenty-first century performance³⁹. Again, this document lacks an in-depth analysis. Rather, the survey presents an overview of Distler's musical language. In his 2015 dissertation, Timothy Campbell outlines the process of creating a new edition of *Die Weihnachtsgeschichte* for performance⁴⁰. However, Campbell creates an edition that regularizes the bar lines in the work, a practice which Distler himself eschewed. Campbell places the time signature changes above the staff, decreasing the importance of the polymetricism in the written score. Campbell does not reference any primary source materials beyond the published scores of the works cited in the document, which results in inaccuracies in his editorial vision.⁴¹ Most recently, Alison Allerton has provided an analysis and study of Hugo Distler's *Totentanz*, which is a contemporary work to part

37. During the early twentieth century, a movement began in the Evangelical Church of Germany to renew interest in the church, its music, and its theology. This movement included some of the most prominent theologians of the twentieth century, including Dietrich Bonhoeffer. This movement was promptly halted by the NSDAP when they came to power.

38. Todd Harper, "Hugo Distler and the Renewal Movement in Nazi Germany" (DMA diss., University of Southern California, 2008).

39. Brad Pierson, "Hugo Distler (1908-1942): Recontextualizing Distler's Music for Performance in the Twenty-First Century" (DMA diss., University of Washington, 2014).

40. Timothy Campbell, "Championing Distler's Gebrauchsmusik: A New Edition of the Es Ist Ein Ros' Entsprungen Variations from Die Weihnachtsgeschichte, Op. 10 (1933)" (University of Arizona, 2015).

41. See Chapter Three for a discussion on polymetric music and notation.

two of *Der Jahrkreis*.⁴² Allerton discusses *Der Jahrkreis* as an aside, referring to the earlier compositional style as a basis for the larger *Totentanz*.

Published Scores of Hugo Distler

Since Distler had a special relationship with the Bärenreiter publishing house in Kassel, nearly all of his compositions are published, and most were published during his lifetime. After the publication of *Hugo Distler and His Church Music*⁴³ in 1967, several of his works were published in English. Editions published by Concordia Publishing House, a Lutheran publishing house, consisted primarily of selections from *Der Jahrkreis*, both as a collection--*Selections from Der Jahrkreis*--and as individual choral selections from that collection. Concordia also published selections from the oratorio *The Christmas Story* and an edition of the cantata *A Little Advent Music*. Except for the *Selections from Der Jahrkreis*, two motet selections from *The Christmas Story*, and *A Little Advent Music*, these publications are out of print. Arista continues to publish a wider selection of titles by Distler than does Concordia, also in English. The Arista selections include both sacred and secular compositions from *Der Jahrkreis*, *Die Weihnachtsgeschichte*, *Geistliche Chormusik*, and *Die Mörike-Chorliederbuch*. The Arista publications are not easily accessible. The publisher is only known to a small

42. Alison Allerton, "'Leave All That You Have, That You May Take All:' What Hugo Distler's *Totentanz* Reveals about His Life and Music" (D.M.A., Louisiana State University and Agricultural and Mechanical College, 2017), accessed July 5, 2017, <http://etd.lsu.edu/docs/available/etd-04102017-153835/>.

43. Palmer, *Hugo Distler and His Church Music*.

number of retailers, does not publish an easily obtainable catalog, and does not have an internet presence.⁴⁴

Starting with opus 5 in 1933 (*Der Jahrkreis*), all of Distler's music was published by Bärenreiter.⁴⁵ Because of its availability, it would seem that Distler's music would be easily accessible. However, the format that German publishers use is often difficult for non-German speakers to read. In Germany (and other parts of Europe), it is customary to publish the tune of a strophic work with the first stanza of text interlined (with the text underneath the notes), and print the remaining stanzas below the final stave or on a facing page. Because of the language issues, attempting to perform music without a full text underlay becomes difficult, and this poses a barrier to programming and performance.

By all accounts, Distler intended *Jahrkreis* to be Gebrauchsmusik, performed in church by church musicians (usually amateurs). In order for these motets to be performed more often in the US and other English-speaking countries, we must either remove the language barrier by translating the texts or remove the legibility barrier by publishing the work complete, with all stanzas engraved interlined with the music rather than printed separately. Additionally, the extant English editions contain outmoded translations of the German texts, which require updates to use inclusive language and theological considerations for use in many American churches.

44. As late as 2012, Arista was still typing their invoices by hand.

45. Opus 1-4 are published by Breitkopf & Härtel.

Literature on Polymetric Music

Available literature lacks a common definition of polymeter in music. Authors such as theorist Kate Grieshaber discuss polymeter solely in a proportional rhythmic context (2:3, 3:4, 4:5).⁴⁶ Contrary to Grieshaber's definition, music theorist and historian Justin London defines polymeter as involving "the presence of two (or more) concurrent metric frameworks."⁴⁷ What Grieshaber defines as polymeter, London defines as polyrhythm. In his 2014 composition thesis, Martim Galvão concurs with London's definitions of polymeter and polyrhythm.⁴⁸ Galvão does not discuss choral music in his thesis. *Grove Music Online* adds a definition for cross-rhythm⁴⁹ and makes little distinction between polyrhythm⁵⁰ and cross-rhythm, other than usage. The *Grove* definition of polymetric music, however, disagrees with the usage of the term elsewhere, referring only to the use of irregular meters when re-barring music of the Renaissance

46. Kate Grieshaber, "Polymetric Performance by Musicians" (PhD diss., University of Washington, 1990), accessed July 26, 2015, <http://search.proquest.com.mutex.gmu.edu/pqdtglobal/docview/303897751/abstract/2C70166415F34A86PQ/1?accountid=14541>.

47. Justin London, *Hearing in Time: Psychological Aspects of Musical Meter* (Oxford ; New York: Oxford University Press, 2004).

48. Martim Schneider Galvao, "Metric Interplay: A Case Study In Polymeter, Polyrhythm, And Polytempo" (MFA Thesis, University of California, Irvine, 2014), accessed July 26, 2015, <http://search.proquest.com.mutex.gmu.edu/pqdtglobal/docview/1616616411/abstract/C932205728474CF8PQ/1?accountid=14541>.

49. "Cross-Rhythm," *Grove Music Online. Oxford Music Online*. (Oxford: Oxford University Press, n.d.), accessed July 26, 2015, <http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/06882>.

50. "Polyrhythm," *Grove Music Online. Oxford Music Online*. (Oxford University Press, n.d.), accessed July 26, 2015, <http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/22059>.

and Baroque periods.⁵¹ Finally, in her recent book on music engraving, Elaine Gould discusses the typesetting of polymetric music with some detail, stating “Any number of simultaneous metres [sic] may be used for different parts.... Simultaneous metres must follow correct rhythmic alignment. Align equivalent beats (where these occur), and place non-equivalent beats according to their correct relationships to other note-values.”⁵² In this section, she also provides guidance to where bar lines should be aligned between parts and discusses both coinciding and non-coinciding bar lengths. For the purposes of this dissertation, both the London and *Grove* definition must be considered, as Distler used both concurrent meters (multimetric polymeter) and implied polymetricism. The rules discussed by Gould must also be adhered to for maximum clarity in the parts.

51. “Polymetric,” *Oxford Companion to Music*. *Oxford Music Online*. (Oxford: Oxford University Press, n.d.), accessed July 26, 2015, <http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/opr/t114/e5270>.

52. Elaine Gould, *Behind Bars: The Definitive Guide to Music Notation* (London: Faber Music, 2011), 174.

CHAPTER THREE: THE NEED FOR PART INDEPENDENCE IN THE CHORAL ENSEMBLE

At the turn of the twentieth century, form and style in music was changing at a rapid pace. Some composers eschewed traditional harmony and form altogether, while others were writing music using contemporary melodic and harmonic content within a controlled form. Followers of the Second Viennese School of composers embraced atonality and the twelve-tone system of composition. While our current music history texts refer to this music as neo-classical, neo-romantic, or avant-garde, this concept of placing new harmonic systems into existing, structured forms was more suited to instrumental compositions than vocal ones. This is evident in such works as the *Octet for Winds* by Igor Stravinsky, where the composer uses traditional forms, such as theme and variations and rondo, as the foundation for his composition.

Rather than attempt to fit new content into Classical period framework, choral composers such as Distler were embracing the traditional forms and structures of the Renaissance and Baroque alongside new harmonic structures. Carl Orff and Arthur Honegger premiered long-form oratorios in the Baroque tradition during the 1920s. Paul Hindemith and Francis Poulenc composed chansons and motets in the tradition of the Renaissance greats. Frank Martin composed his *Mass* for double choir using the musical framework of the early masses while also using contemporary harmony influenced by the Second Viennese School.

Recall Distler's description of his techniques in his letter to Ingeborg Heisen:

I was extremely free in the voice-leading—it is strictly four parts. There are intervals of fifths, fourths, sevenths, and seconds; no voice is particularly concerned with another. It's a bit as if some friends would walk around the Nürnberg Ring, where one goes to the left and the other over the Pfarrer, and at a specific time they will meet again, depending upon whether the other one went faster or slower. There are naturally often delightful *rendezvous*.⁵³

This idea that “no voice is particularly concerned with another” is a pervasive element not only in the music of the early twentieth century, but also in that of the sixteenth and seventeenth century as well. Choral music written in this style, especially among the music of Distler and his contemporaries, marked a return to the free, polyphonic nature of the Renaissance and Baroque periods, which was in direct contrast to the generally homorhythmic music of the Classical and Romantic period, which was more concerned with the vertical alignment of voices rather than the independent musical lines that exist in each voice. Therefore, the term neo-baroque is more fitting for the music of Distler and his contemporaries. These new choral compositions followed the free polyphony and fugal styles of the earlier periods while demonstrating complete harmonic freedom, as opposed to the rigid harmonic structures that were in place in the Renaissance and Baroque. This is in direct opposition to instrumental compositions that embodied the strict forms of the Classical period while allowing freedom in harmonic and melodic content and structure.

As a composer and a conductor, Distler was faced with a dilemma: Do our choirs need to change to perform the literature that is being written, or does the literature need to

53. From a February 28, 1928 letter as quoted in Herrmann, *Herald and Admonisher*, 6–7.

be written to fit the needs of the modern choir? For Distler, the answer was a combination of both. When Distler assumed his position in Lübeck, the library was not at all to his liking.

...From my predecessors, I inherited stacks of yellowing music, in large stacks, placed in cabinets over the decades. Today, I still remember the terrors I encountered as I viewed the stock: nothing more than the usual, evil choral literature from around the turn of the century; bland and stale music as we so often encounter today.

I did something before realizing its practical consequences. I had worried about this a long time, but then realized it was the first step towards self-responsibility to the demand of my profession. I “purged”, that is, I burned all of the rubbish, but not before saving a sample score of each of the motets as a permanent reminder of the chaos I found and from which I began my work.

But that was not enough. The pyre was kindled and engulfed more victims. As I worked, I set aside more, my own self – all of my started or completed large “monster” works, as it were. Given the demands of the day, at one time they had meaning, but they were not making me happy now. Had I more time to think about it, the crisis in which I found myself would have been easily solved.

Luckily, I had my hands full. To make my happiness complete, I found in my pastor a wise friend and counselor. So, the work grew, little composition by little composition, as was demanded by the Church seasons, and my choir students helped me faithfully in becoming music copyists. Thus, the collection of those small, unassuming little motets would later be published together under the title *Der Jahrkreis*.⁵⁴

Distler accomplished much more than simply writing “little compositions.”

Through the motets of *Der Jahrkreis*, he would create a teaching tool, instructing his choir how to sing his music, as well as Renaissance and early Baroque polyphony, which was naturally polymetric.

54. Distler, “Wie Mein ‘Jahrkreis’ Entstand.”

The Need for Independence in the Church Choir

The reality in the United States is that the church choir as an institution is shrinking or being replaced by other musical elements in the service. According to the National Congregations Study, an ongoing project of the Duke Divinity School, 53.9 percent of congregations had a choir performing during worship in 1998, but only 44.1 percent in 2008 and 45.3 percent in 2012 did so. The choirs and organs of the past are being replaced by bands and contemporary singers. For example, in 1998, 53 percent of congregations reported using organ during worship, and only 19.9 percent reported using drums in worship, whereas, in 2012, 42 percent reported using organ and 34.3 percent reported using drums. Median attendance has gone down from 70 congregants in 1998 to 60 congregants in 2012. A loss of attendance will usually result in a loss of choir members as well.⁵⁵ Much of this decline is due to the growth of larger churches, where band-led worship is the norm.⁵⁶

As church choir membership declines, singers can no longer hide in these smaller ensembles. Each individual singer is becoming more integral to the ensemble's success, and smaller church choirs can be missing an entire voice part if one or two members are missing from a rehearsal or service. The need for independence in our ensembles is greater than ever.

55. Mark Chaves and Alison Eagle, *Religious Congregations in 21st Century America*, National Congregations Study (Durham, NC: Duke University School of Divinity, 2015).

56. For a discussion of this trend, see Cathy Lynn Grossman, "Many Church Choirs Are Dying. Here's Why," *Religion News Service*, last modified September 17, 2014, accessed February 17, 2016, <http://www.religionnews.com/2014/09/17/many-church-choirs-dying-heres/>.

This trend is not unique to the twenty-first century. The church choir was undergoing a change during Distler's tenure at the Jakobikirche as well. As Distler arrived at the Jakobikirche, the economic situation was such that the church could barely afford to hire him as a part-time musician, much less pay professional choristers at the level that was once normal for a church of its size and caliber.⁵⁷ Therefore, Distler's volunteer adult choir and children's choir would have to do the work that professional choristers did in the past. The boychoir, which would have previously been supported by scholarships, would be expanded to include girls in 1933 due to meetings of the Hitler Jugend being held at the same time as Sunday morning services.⁵⁸ Services that required a larger ensemble, including some of the Vespers services, were sung by the Lübecker Sing- und Spielkreis, the community choir in town, instead of the congregational choirs.

Polymetric Music and the Twentieth-Century Choir

As was discussed in the review of literature, the term polymetric means different things to different scholars. When analyzing polyphonic choral music of the Renaissance and Baroque periods, metric divisions generally follow agogic and text stresses rather than bar lines being placed at even intervals. When preparing modern editions of these works in the late nineteenth century, editors placed bar lines at regular metric intervals with little regard to the text or agogic accents.

57. Distler himself bemoaned the fact that he had to fight to merge the previously separated positions of Kantor and Organist at Jakobi, and specifically mentions his "miserably paid Boychoir" that he inherited upon assuming the position of Kantor. Distler, "Wie Mein 'Jahrkreis' Entstand."

58. Herrmann, *Herald and Admonisher*, 28.

Placing bar lines in this fashion provided the editors a way to provide vertical alignment of the voices when placed in score format (as opposed to part books). However, editors did not retain the original polymetric structure of the motets, forcing the rhythmic structure of the motet into even measures in a single meter. Most choirs singing polymetric music of the Renaissance and Baroque are reading these evenly metered scores. Wingell and Herzog note that in works from the Renaissance and Baroque:

...there are no bar lines and no signs for pauses or divisions within the three long melodic units in each voice. Most scholars agree that the ideal sound for Franco-Flemish sacred music is a web of long, seamless, floating melodic lines, creating the otherworldly feeling we associate with this music and conveying an atmosphere of sacredness and transcendence. Good choral groups achieve a Renaissance sound by minimizing any feeling of rhythmic drive or angular syncopation. The original notation is perfectly consistent with that sound ideal, but, as soon as we transcribe this piece into modern notation, with its bar lines, ties across the bars, smaller note values, and suggestions about phrasing and dynamics, we make it that much more difficult for singers to perform the music correctly. The old notation systems were designed to fit with current musical styles; every transcription, no matter how careful, forces the music into an anachronistic system better suited to a completely different musical style.⁵⁹

When bar lines are added to polymetric music, the natural stress is lost, and a metric stress is implied by the meter and bar lines.

One example is the late Renaissance anthem *Sing Joyfully* by William Byrd. In the original notation, the music was written in six part books with few or no bar lines. In the collected works edition, the time signature of 4/2 was given to the work, with the first

59. Richard Wingell and Silvia Herzog, *Introduction to Research in Music* (Upper Saddle River, N.J.: Prentice Hall, 2001), 138–140.

pitch placed on the first beat of the first measure.⁶⁰ More modern editions halve the note values and retain the metric division of four beats in each measure. However, these editions that were prepared with equal measures ignore the agogic and text accents that are present in the original without bar lines. Musical Example 1 shows the first ten measures of the anthem as edited by Stuart McIntosh. Musical Example 2 shows the same section, except with bar lines placed where the text stress is located.

Soprano

Soprano

Alto

Tenor

6

8

Sing joy - ful - ly un - to God our strength, un - to God our strength. Sing joy - ful - ly un - to God our strength, un - to God our strength. Sing loud, to God our strength, un - to God our strength, our strength. Sing loud,

Musical Example 1. mm. 1-8 of *Sing Joyfully*, as presented in modern notation edited by Stuart McIntosh. Bass part has been omitted.

60. No. 10 in William Byrd, *The Byrd Edition. 11: The English Anthems*, ed. Craig Monson and Philip Brett (London: Stainer [and] Bell [u.a.], 1983), 82.

Soprano
Soprano
Alto
Tenor

Sing joy - ful - ly un - to God our
Sing joy - ful - ly un - to God our
Sing joy - ful - ly un - to God our
Sing joy -

strength, un - to God our strength, our strength. Sing
strength, un - to God our strength, un - to God our strength. Sing loud,
strength, un - to God our strength, un - to God our strength. Sing
ful - ly un - to God our strength, un - to God our strength, our strength. Sing loud,

Musical Example 2. *Sing Joyfully* re-barred to emphasize text stress.

Note that in the first example, the initial text accent is placed on the word “sing,” as well as metric stress on the syllable “-ly” in the word “joyfully.” There are, of course, other considerations for accents, such as agogic stress or tessitura, that must be taken into consideration for performance, but the even placement of bar lines can create unwanted metric stress.

In *Der Jahrkreis*, Distler approached the problem of notating polymetric music in a variety of ways. In many of the polymetric motets, Distler uses even metric divisions, much like the editors of the collected editions. For example, the chorale-based motet “O Mensch, bewein dein’ Sünde groß”⁶¹ is written entirely in 4/4 time. The natural accent of

61. Distler, *Jahrkreis*, 24.

the text would lend itself to being written in a polymetric style with multiple meters and unaligned bar lines. Distler instead writes the motet to mirror the re-barred Renaissance motet style that choirs are familiar with. In Musical Example 3, we see this clearly in the middle voice in this motet.

O Mensch, be - wein dein' Sün - - de groß, dar - um

Chri - stus sein's Va - - - ters Schoß

O Mensch, be - wein dein' Sün - - de groß, dar - um

Chri - stus sein's Va - - - ters Schoß

Musical Example 3. “O Mensch, beweine dein’ Sünde groß” middle voice as published and re-barred and re-metered.

The upper voice enters with the cantus firmus with text accent on the strong beats of the measure, similar to the entrance in Musical Example 3. In this motet, the lower voice is set in a similar metric fashion to the middle voice.

In other motets, such as “Erstanden ist der Herre Christ,” (Musical Example 4), Distler uses measures of irregular length without time signatures. He uses breath or phrase marks (indicated by commas above the score) to show the text stress on the word “Halleluja,” and agogic stress to show the accented syllables in the other phrases. In the

motets with the most polymetric content, Distler uses a technique of multimetric polymeter, as shown in the motet “O Heiland, reiß die Himmel auf (Musical Example 5). This technique shows the text stress by providing a new time signature each time the metric stress changes.

1. Er - stan - den ist der Her - re Christ, Hal - le - lu - ja, Hal -

1. Hal - le - lu - ja, Hal - le - lu -

le-, Hal - le - lu - ja, Hal-le-, Hal - le - lu - ja, Hal -

ja, Hal - le - lu - ja, der al - ler Welt ein Trö - ster

le - lu - ja, le - lu - ja, Hal-le-, Hal-le-, Hal - le - lu - ja, Hal - le - lu - ja!

ist. Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le-, Hal - le - lu - ja!

Hal - le - lu - ja, Hal - le - lu - ja

Musical Example 4. “Erstanden ist der Herre Christ,” op. 5 no. 19

in this manner for hundreds of years. Let us return to our example of *Sing Joyfully*, this time written in multimetric polymeter (Musical Example 6). When shown with each line having its own set of time signatures, this anthem looks, on the surface, much more difficult than it actually is to perform.

The musical score for 'Sing Joyfully' is written in multimetric polymeter. It features four staves: Soprano, Soprano, Alto, and Tenor. The time signatures vary across the staves, including 4/4, 3/4, 2/4, 3/8, 4/8, 6/8, 9/8, 12/8, and 16/8. The lyrics are: 'Sing joy - ful - ly un - to God our strength, un - to God our strength, our strength. Sing loud, ful - ly un - to God our strength, un - to God our strength, our strength. Sing loud,'.

Musical Example 6. *Sing Joyfully* mm. 1-8 written in multimetric polymeter.

Distler's placement of bar lines, even in his non-polymetric works, was the source of discussion between Theodor Biebrich of Breitkopf and Härtel and Distler during the publication of one of his early works (most likely his motet *Herzlich lieb hab' ich dich, o Herr*). In a letter dated January 15, 1931, Herr Biebrich of Breitkopf writes:

Dear Sir [Distler],

Before we begin to engrave your motet, we would like to hear from you whether or not you agree that we draw the bar lines according to the current system. We ask the question, because we do not want you to carry a grudge. We can also save a lot of effort. Please let us know quickly how we should proceed.

Sincerely,
Biebrich⁶²

Distler answers on January 19:

Dear Herr Biebrich,

On your inquiry, I will agree with you about pulling the bar lines through the systems. Of course, I would add that I bar my measures the same way as noted (in the Art of Notation by my instructor, as well as in the output of such noted composers as K. [Kurt] Thomas in his little motets) in other works I encounter.

In highest consideration,
Hugo Distler⁶³

This exchange shows how particular Distler was with his notation, which is also evident in his manuscripts.

Many conductors, however, are hesitant to use music without bar lines, re-bar music that is notated in the 19th century tradition, or perform music with multimetric polymeter. It is uncommon for a conductor who does not have much experience with early music to analyze a polymetric work with enough detail to find the places where the word stress does not align with the metric stress as presented in the published score. This also causes many conductors to simply avoid polymetric music altogether. Mark Bergass, in his article “Hugo Distler and Church Music in the United States,” argues that on the

62. Theodor Biebrich, “Letter to Hugo Distler,” January 15, 1931, Hugo Distler Archiv.

63. Hugo Distler, “Letter to Theodor Biebrich (Breitkopf & Hartel),” January 19, 1931, Hugo Distler Archiv.

surface, Distler's music is indeed what the American Protestant church needs. However, he harshly criticizes the feasibility of performing Distler's work at the same time.

Distler's use of biblical texts is very much in keeping with America's needs. However, the music itself is far too learned. It does not speak the language of American congregations either in the use of familiar tunes...or familiar musical idioms. It can be argued that in Germany the revival of general interest in early music associated with the *Singbewegung* created the necessary background for the new church music. Americans did not experience the *Singbewegung*, and to this day music written before the time of Bach is virtually unknown except among professional musicians. Distler's style, which adapts so much from the early seventeenth century and before, is equally foreign.

In addition, Distler's music is too liturgically oriented for Americans. Even in America's Lutheran churches, music does not hold the liturgical importance that it does in Germany. It is true that the Lutheran churches officially espouse Luther's endorsement of music as a handmaiden of the liturgy and the Word, but the congregations do not usually understand that. Consequently, the choir in an American church seldom substitutes for the congregation either in hymns or in liturgical functions (except for perhaps an occasional doxology or *amen*). This renders a great deal of Distler's choral music, for example much of *Der Jahrkreis*, unintelligible to Americans."⁶⁴

Unlike church choirs thirty years ago, today's church choirs are often more skilled and familiar with an ever-expanding amount of repertoire from all periods and styles of music. In order to make the work of Hugo Distler feasible for today's churches and choirs, we must remove the perceived obstacles to performing polymetric and multimetric music.

64. Mark Bergaas, "Hugo Distler and Church Music in the United States," in *Festschrift Für Bruno Grusnick Zum 80. Geburtstag* (Neuhausen-Stuttgart: Hänssler, 1981), 27.

CHAPTER FOUR: A PEDAGOGY FOR TEACHING POLYMETRIC MUSIC

Through the composition of *Der Jahrkreis*, Hugo Distler was not only providing *Gebrauchtsmusik* for his ensemble to perform on Sunday mornings, but also creating a teaching and learning tool for his choirs. With these short compositions, he systematically introduced harmonic and rhythmic concepts to his singers by using the church year to his advantage. Distler's early motets were, by his own account, too difficult for his volunteer church choir, and thus he turned to composing new motets to teach his choir.⁶⁵ However, in order for the motets to be useful as a pedagogical tool, we must examine them in a different way than they are presented in the modern publication.

First, we must reorder the motets from the published edition. Although *Der Jahrkreis* is published as a single set of motets, Distler conceived and composed them in two parts. The original publication by Bärenreiter was intended to be presented in two parts as they were composed.⁶⁶ However, starting with the 1947 edition, as well as editions in 1964 and 1974, the entire collection was published as one. Additionally, Distler began composing these motets with "Herr Jesu Christ, dich zu uns wend," which is not included in the published editions of *Der Jahrkreis*. This Easter motet was composed on April 22, 1931, just over three months after Distler assumed the position at

65. Distler, "Wie Mein 'Jahrkreis' Entstand."

66. Although official listings of his compositional output list the entire op. 5 collection being published in October of 1932, a letter to his fiancé describes his struggle completing the second part of the collection. See Distler, "Letter to Waltraut Thienhaus." His official website lists the entire collection being published complete for the first time in 1933.

the Jakobikirche. This is one of very few dated manuscripts.⁶⁷ Finding this earliest motet, we can then refer to the manuscripts as Distler presented them to Bärenreiter in order to determine the original motets that were to be included in part 1 of the publication.⁶⁸

In order to understand the order in which the motets were composed, we must first understand the liturgical calendar (Figure 1). In the liturgical Christian tradition, to which the Evangelical church in Germany belongs, the calendar begins not on January 1, but four Sundays before Christmas day, with the season of Advent. The rest of the circle is defined by seasons that occur between holidays in the church year. After Christmas, the season of Epiphany begins on January 6 and continues until the feast of the Transfiguration, which falls on the Sunday preceding Ash Wednesday. Ash Wednesday falls forty days (excluding Sundays) before Easter. Between Ash Wednesday and Easter is the penitential season of Lent. The fifty days starting with Easter Sunday form the Easter season, leading up to Pentecost Sunday. The rest of the liturgical year is considered the season of Pentecost (or ordinary time in the Roman Catholic tradition), and contains many lesser feasts and festivals including Reformation Day (celebrated on the Sunday preceding October 31) and All Saints Day (November 1 or the Sunday following). The liturgical year concludes with the feast of Christ the King (Reign of Christ).

67. Hugo Distler, "Herr Jesu Christ Dich Zu Uns Wend," Manuscript (Lübeck, Germany, April 22, 1931), BSB Mus.N. 119,127, Bayerische StaatsBibliothek, accessed July 5, 2017, http://daten.digital-sammlungen.de/bsb00073854/image_3.

68. See Hugo Distler, "Personal Correspondence, Concert Programs, and Miscellaneous Written Items from 1930-1942" (Bayerische StaatsBibliothek Munich, n.d.), Music and Manuscripts Collections. This collection of manuscripts contain both handwritten manuscripts of the motets as well as galleys for correction from Bärenreiter .

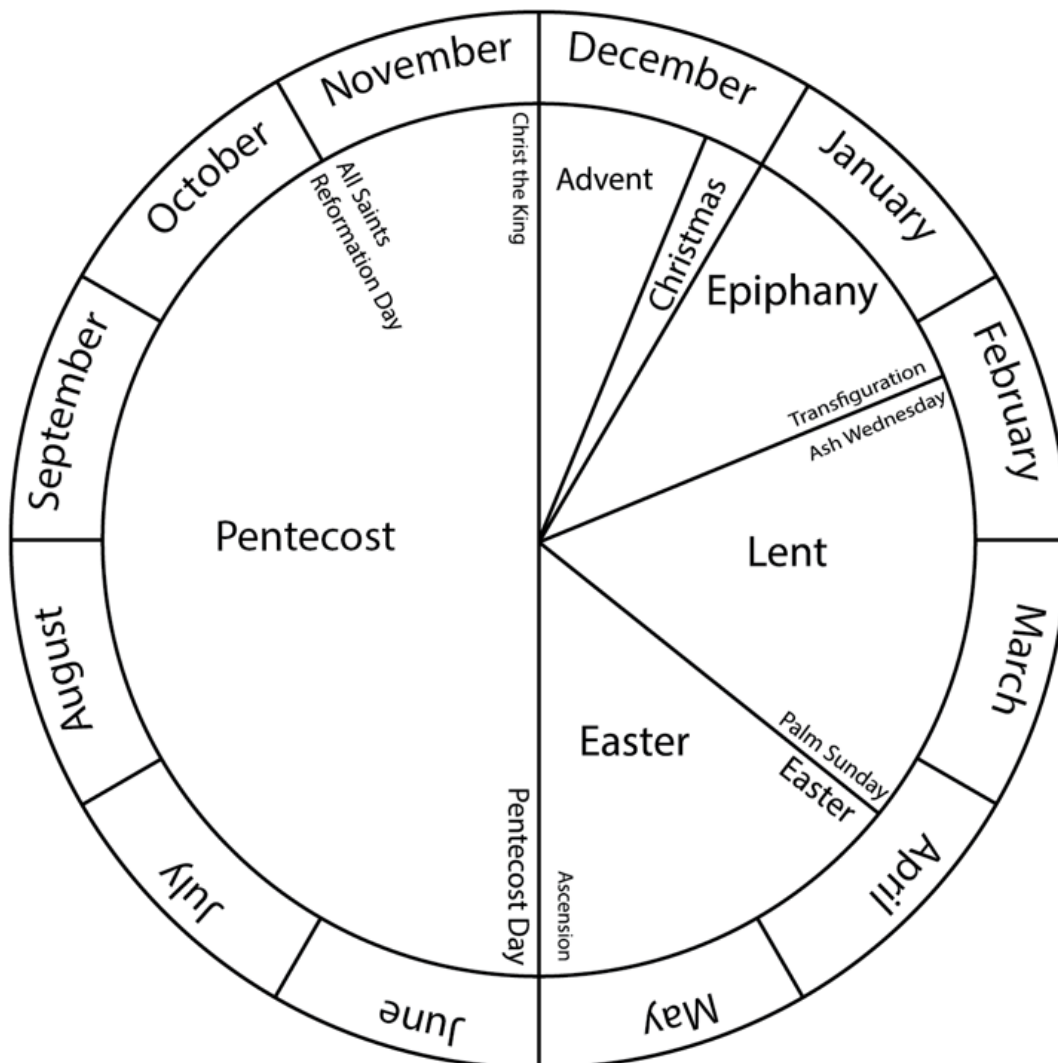


Figure 1. The Liturgical Calendar as observed in many mainline Protestant churches, including major holidays.⁶⁹

69. Some holidays and seasons are celebrated differently in some denominations and in the Roman Catholic church. For example, all Sundays outside of the season of Advent, Lent, and Easter are considered “Ordinary Time” in the Catholic tradition. Some Protestant traditions also use this terminology instead of referring to the season of Epiphany and Pentecost.

In the single volume publications, as well as in Distler's manuscripts, the motets begin with Advent and proceed through the church year. The first motet was composed in April of 1931 for Pentecost, May 24, 1931. The motets from part one can then be re-ordered to correspond to the order in which they were written chronologically, rather than the order in which they are presented in the publication. (Table 1). By analyzing the motets in the order in which they were composed and taught, a pedagogical pattern begins to emerge.

Table 1. Comparison of motet order in *Der Jahrkreis*

Motets in Composed Order. Titles in boldface are the chorale- and carol-based motets included in the Guides for Teaching and Conducting (Appendix B).	Melody Source	Intended Published Order in Part 1 ⁷⁰	Final Published Order in Complete Edition	Liturgical Season or Holiday
Herr Jesu Christ, dich zu uns wend	Chorale	25 ⁷¹		Pentecost
Auf diesen Tag bedenken wir	Chorale	13	20	Ascension Day
Komm heiliger Geist, o Schöpfer du	Plainsong	14	23	Pentecost
Allein Gott in der Höh sei Ehr	Chorale	17	26	Trinity Sunday
Ach Gott, vom Himmel sieh darein	Chorale	18	29	Reformation Day
Wach auf, mein's Herzens Schöne	Original ⁷²	19	30	Reformation Day
Erhalt uns, Herr, bei deinem Wort	Chorale	20	32	Reformation Day

70. Hugo Distler, "Front Matter to *Der Jahrkreis*," Manuscript (Lübeck, Germany, 1932), BSB Mus.N 119,14, Bayerische StaatsBibliothek, accessed April 19, 2020, https://daten.digital-sammlungen.de/bsb00073386/image_1.

71. This motet appears in the original manuscripts, but not in any of the published editions.

72. Distler may have known this text growing up in Nürnberg, where the text was written. "Wach Auf, Mein's Herzens Schoene," *Hymnary.Org*, accessed August 11, 2018, https://hymnary.org/wach_auf_meins_herzens_schoene/.

Wohlauf mit mir auf diesem Plan	Folk ⁷³	24	34	All Saints Day
Kyrie, Gott Vater in Ewigkeit	Plainsong	21	38	Day of Prayer
Die helle Sonn' leucht't jetzt herfür	Chorale	22	44	Matins
Hinunter ist der Sonne Schein	Recast Motet ⁷⁴	23	46	Vespers
O Heiland, reiß die Himmel auf	Chorale	4 ⁷⁵	1	Advent
Es kommt ein Schiff, geladen	Carol	1 ⁷⁶	4	Advent
Maria durch ein' Dornwald ging	Carol	2	2	Advent
Nun komm, der Heiden Heiland	Chorale ⁷⁷	3	3	Advent
Mit Ernst, o Menschenkinder	Chorale	5 ⁷⁸	5	Advent
Christum wir sollen loben schon	Chorale	6	7	Christmas
Wie schön leucht't uns der Morgenstern	Chorale	7	11	Epiphany
Gott sei Dank durch alle Welt	Original	8	8	Christmas
In Gottes Namen Fahren Wir	Chorale	N/A ⁷⁹	42	Confirmation
Vater unser in Himmelreich	Chorale	N/A	49	Lord's Prayer Setting
Nun bitten wir den heiligen Geist	Chorale	16	22	Ascension/Pentecost

73. Melody was taken and verses were selected from a Todtentanz [sic] from Ulm dated 1650. Ludwig Christian Erk, *Deutscher Liederhort: Auswahl der vorzüglichsten deutschen Volkslieder, nach Wort und Weise aus der Vorzeit und Gegenwart* (Leipzig: Breitkopf und Härtel, 1893), 795.

74. Melody has been taken from Melchior Vulpus' motet with the same text.

75. Two versions of this motet appear in the manuscripts. Based on the complexity of the final published edition, the easier edition was composed in order, and the more complex during a later revision of the manuscript. The version that was originally intended for part one of *Der Jahrkreis* is included in the Guides for Teaching and Conducting (Appendix B).

76. Two versions of this motet appear in the manuscripts, one for treble (published) and one for mixed voices, which appeared in the original manuscripts. The two versions are similar in structure. Both versions are included in the Guide for Teaching and Conducting (Appendix B).

77. Although this motet is based on a chorale, the syllabic stress in English does not match the rhythmic stress in Distler's setting, as the German text can have syllabic stress on either the first or second syllable of the text. Therefore, it is omitted from the Guides.

78. This motet appears in two versions. The published version only contains a three-part setting. The manuscript version as submitted to Bärenreiter contains an alternate harmonization for the inner stanzas for two voices. Both versions are included in the Guide for Teaching and Conducting (Appendix B) for the inner stanzas.

79. These two motets were composed while the first part was being compiled. They appear in manuscript editions but were not on Distler's original list for part one.

O Mensch, beweine dein' Sünde groß	Chorale	9	15	Lent
Bei stiller Nacht	Original	10	13	Lent
Erschienen ist der herrlich' Tag	Chorale	12	17	Easter
Mit Freuden zart	Chorale	11	18	Easter
Herr Gott, dich loben wir	Chorale	15	25	Te Deum Setting

As we begin the cycle in the order they were composed, the motets are fairly simple. The harmonic structure is characteristic of Distler's other compositions, even though these motets were only in three parts. The order of these early motets mirrors the process used by music educators to teach part singing. In the choral classroom, one generally accepted pedagogy is to start with unison singing, then canon, then partner songs (two distinct melodies being sung at the same time), and eventually move into homorhythmic part singing.⁸⁰ Distler's choir would have been well-versed in singing in parts in homorhythmic structures. In order to perform polyphonic and polymetric music, Distler would need to develop the intermediary skills between unison and homorhythmic singing. The chorale-based motets follow this basic pattern from beginning to end when taught in composed order.

80. These techniques are discussed in Jean Ashworth Bartle, *Sound Advice: Becoming a Better Children's Choir Conductor* (Oxford ; New York: Oxford University Press, 2003); and Shirley W. McRae, *Directing the Children's Choir: A Comprehensive Resource*, 3rd pr. (New York: Schirmer Books, 1991) among other sources. McRae attributes these steps to the method championed by Zoltan Kodaly, whose methods were popularized in the middle of the twentieth century.

Canonic Structure

The earliest motets introduce canonic structures⁸¹. For example, in “Herr Jesu Christ, dich zu uns wend” (w.o.o.), the Soprano enters with the chorale tune, followed by a variation on the chorale tune at the octave in the Bass and at the fifth in the Alto. The next motet, “Auf diesen Tag bedenken wir” (op. 5 no. 20) is concerned more with vertical alignment of the text, much like a traditional chorale. The third motet, “Nun bitten wir den Heiligen Geist” (op. 5 no. 22), returns to the canonic pattern, but this time only in the two Soprano parts. The Alto part functions similar to a figured bass line. At this point, Distler begins to develop independence in the voice parts through these motets. By having one or two voices act independently, Distler is slowly developing in his choristers the listening skills needed to sing polyphonic and polymetric music. He introduces limited amounts of polymeter in these early motets, mostly due to the canonic nature of the composition rather than intentional polymeter. For example, in “Nun bitten wir den Heiligen Geist” (op. 5 no. 22), the opening section of the bar form contains canonic structures (Musical Example 7. “Nun bitten wir den Heiligen Geist” op. 5 no. 22 mm. 1-4, in original form with text stress marked and multimetric polymeter.). This example shows where the text accents fall in the first phrase of this motet.⁸²

The basic structure of this phrase is canonic, with each voice entering two beats after the previous. Each voice has a unique pattern of word stress. The polymeter is more

81. For full vocal scores of selected motets from part 1, see Appendix B.

82. The text underlay and word stress in the English translation of the motets match the text underlay in the original German.

a result of the canonic structure than intention. If we were to print this in multimeter as shown, it would simply confuse rather than help the choristers see the metric and rhythmic relationships between the voices. In this motet, only the first phrase is canonic. The rest of the motet is by and large homorhythmic with vertical alignment of the text.

The image displays four systems of musical notation for a three-part setting. Each system consists of three staves: Soprano (top), Alto (middle), and Bass (bottom). The music is written in G major (three sharps) and 4/4 time. The lyrics are: "Now pray we all to God com-for - ter,". The first system shows the initial phrase with vertical alignment of the text. The second system shows the same phrase with vertical alignment. The third system shows the same phrase with vertical alignment. The fourth system shows the same phrase with vertical alignment. The multimetric notation is indicated by the presence of multiple time signatures (4/4, 2/4, 3/4, 5/4) and the use of brackets to group measures.

Musical Example 7. "Nun bitten wir den Heiligen Geist" op. 5 no. 22 mm. 1-4, in original form with text stress marked and multimetric polimeter.

Polymeter

The first evidence of true polymeter is found in "Ach Gott, vom Himmel sieh darein" (op. 5 no. 29). The outer stanzas are performed in a traditional chorale style,

mostly homorhythmic with some contrary movement in the non-melodic voices and generally aligned vertically. However, the inner stanza introduces polymeter in the Soprano and Alto voices, with the Bass part tacet for this stanza. The Alto part enters one beat after the Soprano and moves rhythmically in 3/4 instead of 4/4 (Musical Example 8).

Did we not in our own strength con- fide our
Is not in the right man on our side, the

stri- ving would be lo choo - - - sing;
one of God's own choo - - - sing?

our stri- ving would be lo choo - - - sing;
the one of God's own choo - - - sing?

Musical Example 8. “Ach Gott, vom Himmel sieh darein” (op. 5 no. 29) Stanza 2 mm. 1-6.

By introducing the polymeter in only two voices, Distler is beginning to teach his Soprano and Alto sections to become independent from one another. Since, while at the Jakobikirche, he often performed the Bass part himself, Distler was not as concerned with the third part being independent at this point.

As he continued through the cycle, Distler included a combination of these different rhythmic devices in the motets. Often, he limited the polymetricism to two voices, rather than three, and use this technique to add variety to the stanzas. Interspersed

with the polymetric motets, he includes more homorhythmic motets that further develop the singers' harmonic vocabulary, such as his setting of the Lord's Prayer, *Vaterunser* op. 5 no. 49 (Appendix A). During this time, the *Kleine Adventsmusik* was premiered (op. 4, November 1931) by the Lübecker Sing- und Spielkreis, in which many of Distler's choir members were involved. In the same style as *Der Jahrkreis*, the *Kleine Adventsmusik* contained limited polymeter equivalent to the difficulty in the *Jahrkreis* motets written so far. After these early Advent motets, the remainder of the motets in part one are composed with more polymetric structures.

Multimetric Polymeter

The first use of multimetric polymeter in Distler's compositions appears in *Der Jahrkreis*, in his second setting of "O Heiland, reiß die Himmel auf" (op. 5 no. 1)⁸³. The goal of these motets was to teach his choir to sing polymeter in multimetric, equally measured, and unmeasured scores. Other works composed while he was working on *Der Jahrkreis*, his *Choralmesse* and *Kleine Adventmusik*, do not contain multimetric polymeter, although they do contain polymetric structures. Starting with his *Drei Choralmotetten*, published in 1933, Distler uses multimetric polymeter more extensively.

Other Considerations

After a consideration of the motets in the composed order rather than the published order, let us now apply the concepts of *Gebrauchtsmusik* and make the scores accessible for an American church choir. First, the scores must be engraved with all of

83. The first setting of this chorale appears in manuscripts and publisher galleys but does not appear in the published edition of the work. It is included in Appendix A.

the stanzas interlined (words printed under the notes) rather than one stanza interlined and the remainder printed beside (or on another page). This method of printing in the European style can cause confusion with the text underlay, especially if the American choir is not familiar with the original chorale melody in the same a German choir would be. Next, a familiar, or at the very least vernacular, text would be helpful. By providing an interlined text in English, the choir can sing a text that is familiar to both the choir and congregation. Finally, scores that conform with modern American engraving rules rather than older German engraving rules can make the scores more legible for the choir. Appendix A contains re-engraved scores for the chorale-based motets in part one of *Der Jahrkreis* in English. The conductor can then begin to use these motets for teaching and performing with clean, legible scores.

Pedagogical Approaches to the Motets

These motets are ideal as a pedagogical tool for several reasons. The choir at the Jakobikirche would have known most of these chorales, since they formed the core of the hymnals in the Evangelical Church. Of the twenty-two chorale motets in the first part, only four of them do not appear in Gesangbücher of the Evangelical church in common use at the time.^{84,85} Of those four, *O Mensch, beweine dein' Sünde groß* was used in organ music of J.S. Bach, *Mit Freuden zart* comes from the Brethren tradition of Bohemia, and *O Heiland, reiß die Himmel auf* comes from the Roman Catholic tradition. *Christum wir*

84. *Gesangbuch Für Die Evangelische Kirche Im Württemberg* 1912 (Stuttgart: Chr. Scheufele, 1912).

85. Wilhelm Gohl, *Kirchenlieder Als Unhang Zum Gesangbuch Für Die Evangelische Kirche in Württemberg* (Waiblingen, Germany: Verlag Gustav Stürner, 1936).

sollen loben schon is a text by Martin Luther, so it can be assumed that the chorale would have been known in the Evangelical church.

The bar form (AAB) of many of the chorales also provides a predictable structure for the choir to learn the new material. Chorales, and by extension chorale motets, are also strophic, allowing the choir to perform longer texts with less new material to learn. This repetition will give the choir an opportunity to familiarize themselves with the harmonic and rhythmic structures of the short motets before moving on to longer, through-composed works. Each motet teaches a different set of rhythmic and harmonic concepts. A complete guide to teaching and conducting these motets is included in Appendix B.

CHAPTER FIVE: USING THE GUIDES FOR TEACHING AND CONDUCTING

Let us consider the motet “Nun bitten wir den heiligen Geist” (op. 5 no. 22). The conductor should begin by introducing the melody of the chorale (Musical Example 9) and then by demonstrating how the melody is altered by Distler (Musical Example 10). Depending on the tradition of the choir, this can be done on a neutral syllable, solfege syllables, or any other sight-reading technique.



Musical Example 9. Traditional chorale melody, “Nun bitten wir den heiligen Geist.”



Musical Example 10. Chorale melody as altered by Distler, “Nun bitten wir den heiligen Geist.”

Teaching the original chorale in harmony will give the choir a more authentic experience of the composer’s intent. This will give the American choir a similar base of knowledge to understand the motet as composed. For this motet, the Guides for Teaching and Conducting (Appendix B) includes the original chorale harmonization (Musical Example 11) and the harmonization by J.S. Bach (Musical Example 12). In most cases in the Guides, only one harmonization is provided. In many American hymnals, either the Bach harmonization or a harmonization in that style and harmonic language is published for these chorales.

The musical score is written for two staves, treble and bass clef, in G major (one sharp). It consists of three systems. The first system is a simple harmonic setting. The second system introduces more complex rhythmic patterns and accidentals. The third system concludes with a final cadence.

Musical Example 11. NUN BITTEN WIR, *Geystliche gesank Buchleyn*, 1524



Musical Example 12. "Nun bitten wir den heiligen Geist," J.S. Bach BWV 385 (transposed from A major)

Having been introduced to the chorale melody and the original, Baroque harmony, the choir will now have a similar level of familiarity with the original chorale as Distler's choir at the Jakobikirche.

Next, the choir must learn the unfamiliar harmonic and/or rhythmic language of the motet. For this motet, Distler uses harmonic substitutions to create variety. With the deceptive cadential pattern identified by substituting vi for I, Distler makes his setting

harmonically unique from the original chorale settings. Singing the cadential pattern exercises will help familiarize the choir with the various patterns from the chorale and motet (Musical Example 13).

The image shows two musical exercises, labeled 1. and 2., for a four-part setting in G major (one sharp). Exercise 1 is in 4/4 time and consists of four measures. Exercise 2 is also in 4/4 time and consists of four measures. Both exercises are written for four voices (Soprano, Alto, Tenor, Bass) and feature a variety of chords and intervals, including some with accidentals (sharps and naturals) in the bass line.

Musical Example 13. Harmonic exercises for “Nun bitten wir den heiligen Geist.”

1. Large form harmonic progression of the original chorale, I-V-V/V-V-I

2. Large form harmonic progression of the Distler motet, I-V-V/V-V-vi-V/vi-vi

In this motet, Distler makes use of changing meters and canonic entrances to create polymetric figures. Singers may not easily comprehend the movement from 4/4 to 3/2 with the quarter note remaining constant. Employing count singing techniques, the conductor can break down the different divisions and subdivisions present in the motet. Although written in 4/4 and 3/2 time signatures, the pulse of the melody is in 2/2 rather than in 4/4. The choir should begin count singing as if the motet were written in 2/2 and 3/2 time, with the half note being constant (1 & 2 & — 1 & 2 & 3 &). The choir can then be instructed to sing the motet using smaller subdivisions, as if the motet was in 4/4 and 3/2. (1 & 2 & 3 & 4 & — 1 e & a 2 e & a 3 e & a) while keeping the pulse constant (Musical Example 14).

Musical Example 14. Rhythmic Count Singing in multiple meters and subdivisions.

It is important that the choir can identify their canonic entrances and word stress.

It will be necessary for the conductor to analyze the text of each motet. In the English editions provided in Appendix A, special care was taken to ensure that the word stress in the English translation aligned with the composer's intent wherever possible.

Occasionally, there is a break in the phrasing that does not match between the German and English text. In these cases, the original phrasing is marked with breath or phrase marks which exist in the original German scores. Musical Example 15 shows an analysis of the beginning of the motet with text phrasings both in the 4/4 meter and multimeteric polymeter. Once the choir grasps an understanding of the accents and form, they will then be able to sing the motet on the text with more success.

Now to the Ho - ly Spir - it let us pray

Now to the Ho - ly Spir - it let us pray

Now to the_ Ho - ly Spir - it_____ let us pray

Now to the Ho - ly Spir - it let us pray

Now to the Ho - ly Spir - it let us pray

Now to the_ Ho - ly Spir - it_____ let us pray

Musical Example 15. Rhythmic exercises for “Nun bitten wir den heiligen Geist.”

The Guides for Teaching and Conducting (Appendix B) provide a detailed analysis of selected motets from *Der Jahrkreis*, providing rhythmic and harmonic considerations to assist the conductor in preparing the choir to sing the motet.

CHAPTER SIX: FURTHER APPLICATIONS

Although Distler's music is primarily sacred in nature, the motets in *Der Jahrkreis* can serve as a learning tool for any choir. Choral conductors, especially at the secondary education level, are encouraged and often required to program music from different historical periods. These works incorporate a wide variety of styles, include several languages, and contain specific rhythmic and harmonic elements that students are expected to perform in concert and in assessment settings. The standards adopted in 2014 by the National Association for Music Education (NAfME) states that a student should "Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres." (MU:Pr6.1E.1a)⁸⁶ Individual states and school systems refine this concept further. For example, the Virginia Standards of Learning for advanced high school choir state that a singer should be able to demonstrate the ability to sing accompanied and a cappella literature in at least two languages other than English (HCAD 3.10).⁸⁷ Additionally, students should be able to perform "complex rhythmic

86. National Association for Music Education, "2014 Music Standards" (National Association for Music Education, 2014), accessed January 25, 2020, <https://nafme.org/my-classroom/standards/core-music-standards/>.

87. Board of Education, Commonwealth of Virginia, "Music Standards of Learning for Virginia Public Schools" (Commonwealth of Virginia, 2013), 67.

patterns that include syncopations and hemiolas in duple and triple meters” (HCAD 4.2),⁸⁸ a concept that is seen in Distler’s compositions and the Renaissance and Baroque compositions that he championed.

The introduction of simple polymetric literature will support the teaching of music of other cultures as well as Eurocentric choral literature. A recent example is a setting of the Venda folk song *Nda Wana*⁸⁹ by Dr. Michael Barrett of the University of Pretoria. The work requires singers to alternate between 3/4 and 6/8 accent patterns, contains a two measure hemiola, and is accompanied by a polyrhythmic clapping and drumming pattern. If the singer has a familiarity with these rhythmic concepts, then the learning process for music with these concepts becomes easier to master.

The harmonic progressions and relationships introduced in these motets are now commonplace in much of the choral music written since 1990. While Distler’s harmonic language was fairly new in the 1930s, a more complex harmonic language and structure has been employed since then. Composers such as Daniel Gawthrop, Eric Whitacre, Abbie Betinis, Ola Gjeilo, Kim André Arnesen, Arvo Pärt, and John Tavener regularly employ extended dissonant passages and rhythmically complex relationships between voices. Composer Morten Lauridsen begins phrases and ends cadences with chords in inversion and with extensions.⁹⁰ Knowing how dissonance and resolution functions in a

88. Ibid., 67–68.

89. Michael Barrett, *Nda Wana* (Santa Barbara, CA: Santa Barbara Music Publishing, 2016).

90. Such as in his *O Magnum Mysterium* where he begins the piece with a D9 chord in first inversion.

composition, singers should be able to read unfamiliar music with more accuracy. The exercises in *Der Jahrkreis* can also be used successfully without text using solfege or other sight-singing techniques. The motets can be used to teach chromatic solfege, modal solfege, or fixed Do solfege for choirs who use a movable Do system.

Teaching the motets from *Der Jahrkreis* will allow the singers to explore the historical connections between different eras of choral music. The inclusion of compositional techniques first introduced in the Renaissance provides a way for conductors to teach these techniques in a small form composition. The motets are based on chorales of the sixteenth, seventeenth, and eighteenth centuries, thus giving us the opportunity to introduce the original chorales to our ensembles. The harmonic language of the *Jahrkreis* motets is varied, giving conductors literature to introduce different concepts such as chord-based harmony, dissonance, polyphony, and canonic structures and how they are employed in different periods of music.

The length of the motets makes them an ideal teaching tool. By using only one stanza, most of the motets are between one and two minutes long. This is an ideal length to use during warm-ups, a short transition time, or as a closer to rehearsal. Each motet contains rhythmic and harmonic challenges. Phrasing in polymetric motets is driven by text accents rather than a traditional concept of strong and weak beats. Multiple rhythmic, harmonic, and text-related concepts can be demonstrated in each motet, so each motet can be used in several rehearsals to support learning.

Through the exploration of the first part of *Der Jahrkreis*, this author has found many areas of further study. The Guides for Teaching and Conducting can be expanded

to include the original compositions and the remainder of the chorale-based motets from part two. Distler continued this meticulous planning for his next two major compositions, the *Choralpassion*, and *Weihnachtsgeschichte*, as well as the motets from the *Geistliche Chormusik* which he intended to complete in a similar fashion to *Der Jahrkreis* with one large form motet for each Sunday of the year, a project he eventually abandoned.

Through examination of these works, a case study can be created showing the complete compositional and planning process of a large-form composition.

A comprehensive biography of Distler has never been published in English. Much of the biographical information that is published is incomplete or incorrect. Even in recent years, authors have continued to cite his call to military service as the reason for his death, even though this claim is not supported in his correspondence or by his family.⁹¹ Until Waltraut Distler's death, the family was hesitant to provide authors and researchers any access to his personal correspondence or writings. His daughter, however, has allowed some scholars, including this author, access to this material. Through careful examination of available correspondence and historical documentation, an accurate historical and musical biography can be completed. Major academic and scholarly databases, such as *Grove Music Online*, should also be updated and expanded to show the depth and breadth of Distler's life and compositions.

Hugo Distler wrote *Der Jahrkreis* out of necessity: a need for music tailored to his church choir, a need for money in a time of scarcity, and a need to share his musical gifts

91. Such as in Dennis Shrock, *Choral Repertoire* (Oxford; New York: Oxford University Press, 2009), 605.

with his choir and students. These motets now stand as a testament to his dedication to process and pedagogy. Whether in performance, worship, or study, using these motets will inform the choir in the performance practices of the early twentieth century and introduce different concepts from throughout musical history.

APPENDIX A

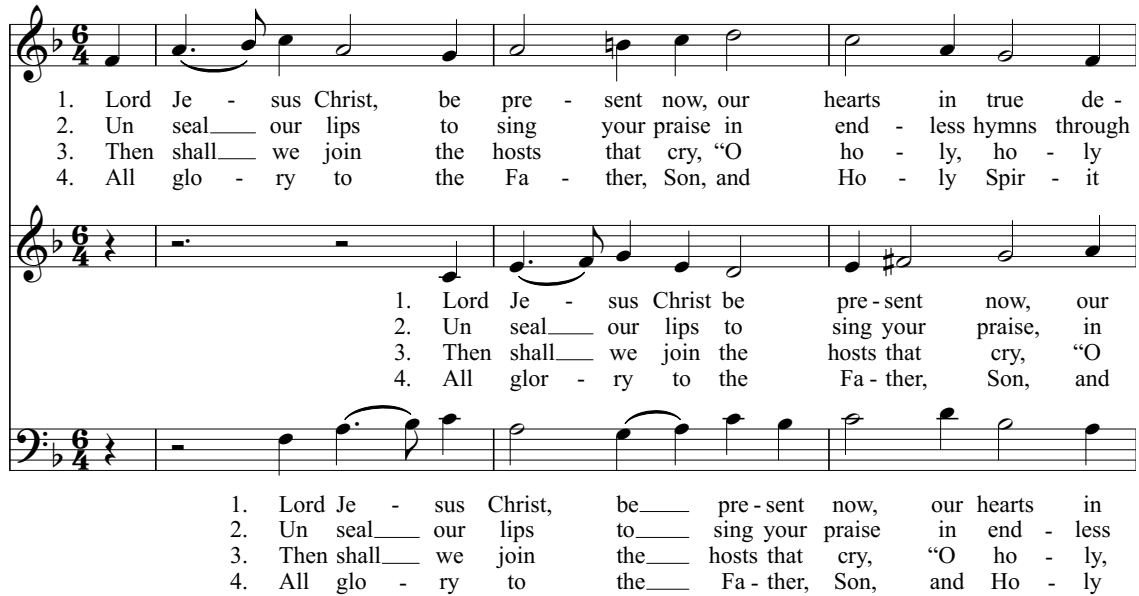
Engraved scores of selected motets from *Der Jahrkreis*.

Herr Jesu Christ, dich zu uns wend

Lord Jesus Christ, Be Present Now

Wilhelm II, Duke of Sachs-Weimar (1651)
tr. Catherine Winkworth

Hugo Distler, 1931
ed. Christopher J. Redden-Liotta



1. Lord Je - sus Christ, be pre - sent now, our hearts in true de -
 2. Un seal our lips to sing your praise in end - less hymns through
 3. Then shall we join the hosts that cry, "O ho - ly, ho - ly
 4. All glo - ry to the Fa - ther, Son, and Ho - ly Spir - it

1. Lord Je - sus Christ be pre - sent now, our
 2. Un seal our lips to sing your praise, in
 3. Then shall we join the hosts that cry, "O
 4. All glor - ry to the Fa - ther, Son, and

1. Lord Je - sus Christ, be pre - sent now, our hearts in
 2. Un seal our lips to sing your praise in end - less
 3. Then shall we join the hosts that cry, "O ho - ly,
 4. All glo - ry to the Fa - ther, Son, and Ho - ly



vo - tion bow. Your Spir - it send with light di - vine, and
 all our days; in - crease our faith and light our minds; and
 Lord most high!" And in the light of that blest place we
 three in one! To you, O bles - sed Tri - ni - ty, be

hearts in true de - vo - tion bow. Your Spir - it send with
 end - less hymns through all our days; in - crease our faith and
 ho - ly, ho - ly Lord most high!" And in the light of
 Ho - ly Spir - it three in one! To you, O bles - sed

true de - vo - tion bow. Your Spir - it send with light di - vine,
 hymns through all our days; in - crease our faith and light our minds;
 ho - ly Lord most high!" And in the light of that blest place
 Spir - it three in one! To you, O bles - sed Tri - ni - ty,

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let your truth with - in us shine.
 set us free from doubt that binds.
 then shall see you face to face.
 praise through - out e - ter - ni - ty.

— light di - vine and let your truth with - in us shine.
 — light our minds; and set us free from doubt that binds.
 — that blest place we then shall see you face to face.
 — Tri - ni - ty, be praise through all e - ter - ni - ty.

and let your truth with - in us shine.
 and set us free from doubt that binds.
 we then shall see you face to face.
 be praise through all e - ter - ni - ty.

Auf diesen Tag bedenken wir

Today Our Lord Went up on High

Johannes Zwick, 1539

tr. Catherine Winkworth, *Lyra Germanica: Second Series*, 1858

Hugo Distler, op. 5 no. 20
ed. Christopher J. Redden-Liotta

1. To - day our Lord went up on high, and so our songs we raise: _____
to Him with strong de-sire we cry to keep us in His grace; _

1. To - day our Lord went up on high, and so our songs we raise: _____
to Him with strong de-sire we cry to keep us in His grace;

1. To - day our Lord went up on high, and so our songs we raise: _____
to Him with strong de-sire we cry to keep us in his grace; _

For we poor sin - ners here be - neath are dwell - ing still 'mid woe and death.

For we poor sin - ners here be - neath are dwell - ing still 'mid woe and death.

For we poor sin - ners here be - neath are dwell - ing still mid woe and death. All

All hope in Him we place: _____, Hal - le - lu - jah, Hal - le - lu - jah!

All hope in Him we place: _____ Hal - le - lu - jah, Ha - le - lu _____ jah!

hope in him we place. _____ Hal - le - lu - jah!

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2. Thank God that now the way is made! The cher-ub guar-ded door, through Him on whom our help was laid, stands op-en ev-er-more;

Who know-eth this is glad at heart, and swift pre-pares him to de-part

where Christ is gone be-fore Hal-le-lu-jah, Hal-le-lu-jah!

3. Our heav'n-ward course be-gins when we have found our Fa-ther, God,
and join us to His sons, and flee the paths that once we trod;

3. Our heav'n-ward course be-gins when we have found our Fa-ther God,
and join us to His sons, and flee the paths that once we trod;

3. Our heav'n-ward course be-gins when we have found our Fa-ther God,
and join us to his sons, and flee the paths that once we trod;

for He looks down, and they look up, they feel His love, they live in hope,

for He looks down and they look up, they feel His love, they live in hope,

for He looks down and they look up, they feel His love they live in hope, un -

un-til they meet their Lord, Hal-le-lu-jah, Hal-le-lu-jah!

un-til they meet their Lord, Hal-le-lu-jah, Hal-le-lu-jah!

til they meet their Lord Hal-le-lu-jah!

4. Then all the depths of joy that lie in this day we shall know,
when we are made like Him on high, whom we confess be - low,

4. Then all the depths of joy that lie in this day we shall know
when we are made like Him on high, whom we confess be - low

4. Then all the depths of joy that like in this day we shall know
when we are made like Him on high, whom we confess be - low

when bath'd in life's e - ter - nal flood we dwell with Him, the high-est Good:
when bath'd in life's e - ter - nal flood we dwell with Him, the high-est Good:
when bath'd in life's e - ter - nal flood we dwell with Him, the high - est Good: God

God grant us this to know Hal - le - lu - jah, Hal-le - lu - jah!
God grant us this to know Hal - le - lu - jah, Hal-le - lu - jah!
God grant us this to know Hal - le - lu - jah!

Allein Gott in der Höh sei Ehr

All Glory Be to God on High

Nicholas Decius,
tr. Catherine Winkworth, *Chorale Book for England*, 1862, alt.

Hugo Distler op. 5 no. 26
ed. Christopher J. Redden-Liotta

1. All glo - ry be to God on high, who has our
To us no harm shall now come nigh, the strife at

1. All glo - ry be to God on high, who has
To us no harm shall now come nigh, the strife

1. All glo - ry be to God on high, who
To us no harms shall now come nigh, the

world be - friend - ed!
last is en - ded!

our world be - friend - ed!
at last is en - ded!

has our world be - friend - ed! ded! God
strife at last is en - ded!

God shows good - will to all on earth and peace on

God shows good - will to all on earth and peace on

shows good - will to all on earth and

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earth shall reign a - gain; O thank God for all good - ness!

earth shall reign a - gain; O thank God for all good - ness!

peace on earth shall reign a - gain; O thank God for all good - ness!

2. O Je - sus Christ, Thou on - ly Son of God, Thy heav - nly Fa - ther,
who didst for all our sins a - tone and Thy lost sheep dost ga -

ther. Thou Lamb of God, to thee on high from out our depths we

sin - ners cry, have mer - cy on us, Je - sus!

3. O Ho - ly Ghost, Thou pre - cious Gift, thou com - for - thy
o'er Sa - tan's snares our souls up - lift and let

3. O Ho - ly Ghost, Thou pre - cious Gift, thou com -
o'er Sa - tan's snares our souls up - lift and let

3. O Ho - ly Ghost, Thou pre - cious Gift, thou
o'er Sa - tan's snares our souls up - lift and

ter un - fail - ing. ing.
pow'r a - vail - ing.
- for - ter un - fail - ing.
thy pow'r a - vail - ing.
com - for - ter un - fail - ing.
let thy pow'r a - vail - ing. A -

A - vert our woes and calm our dread. For us the
A - vert our woes and calm our dread. For us the
vert our woes and calm our dread. For

Sa - vior's blood was shed; we trust in Thee to save us.
Sa - vior's blood was shed; we trust in thee to save us.
us the Sa - vior's blood was shed; we trust in thee to save us.

Ach Gott, vom Himmel sieh darein

A Mighty Fortress Is Our God

Martin Luther
tr. Frederick H. Hedge, 1852, alt.

Hugo Distler op. 5 no. 29
ed. Christopher J. Redden-Liotta

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) in a three-part setting. It is in the key of D major (indicated by two sharps) and common time (C). The melody is simple and hymn-like, with a clear four-beat structure. The lyrics are in English and are repeated for each voice part. The first system of music covers the first line of the hymn, and the second system covers the second line. The third system covers the third line. The music is written in a clear, legible style with standard musical notation including notes, rests, and bar lines.

1. A might-y fort - ress is our God, a bul - wark nev - er fail - ing;
our help - er, who a - mid the flood of mor - tal ills pre - vail - ing.

For when our foe with cru - el hate does seek to show their

pow - er great, on earth is not an e - qual.

Edition and translation alterations
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2. Did we in our own strength con - fide our stri-ving would be lo -
Is not the right man on our side, the one of God's own choo -

2. Did we in our own strength con - fide our stri-ving would be lo -
Is not the right man on our side, the one of God's own choo

- sing; - Christ Je - sus is our Sa - vior's name, from age to
- sing? - , Christ Je - sus is our Sa - vior's name from age to

age, he is the same, and he must win the bat - tle.
age, he is the same and he must win the bat - tle.

3. God's word a - bove all earth-ly powers, no thanks to them a - bid - eth
the Spir-it and the gifts are ours, through Christ who with us si - deth.

3. God's word a - bove all earth-ly powers, no thanks to them a - bid - eth
the Spir-it and the gifts are ours, through Christ who with us si - deth.

3. God's word a - bove all earth-ly powers, no thanks to them a - bid - eth
the Spir-it and the gifts are ours, through Christ who with us si - deth.

Al - though our mor - tal frame they kill, God's end - less truth a -

Al - though our mor - tal frame they kill, God's end - less truth a -

Al - though our mor - tal frame they kill, God's end - less truth a -

bid - eth still, God's king - dom is for - ev - er.

bid - eth still, God's king - dom is for - ev - er.

bid - eth still, God's king - dom is for - ev - er.

Erhalt uns, Herr, bei deinem Wort

God, Keep Us Steadfast In Your Word

Martin Luther
tr. Catherine Winkworth, alt.

Hugo Distler op. 5 no. 32
ed. Christopher J. Redden-Liotta

1. God, keep us steadfast in your Word, stop

1. God, keep us steadfast in your Word, stop those

1. God, keep us steadfast in your Word, stop

those who by de-ceit or sword would take the King-dom from your

who by de - ceit or sword would take the King-dom from your

those who by de-ceit or sword would take the King - dom

Son and bring to naught all he has done.

Son and bring to naught all he has done.

from your Son and bring to naught all he has done.

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2. Your pow'r make known Lord Je - sus, for you are Lord, for you are Lord—

2. Lord Je - sus Christ, your pow'r make known, for you are Lord of lords a -

of lords a - bove_____ de - fend_____ your ho - ly

lone; de - fend_____ your ho - ly church that

church that we may sing your praise e - ter - nal - ly.

we may sing your praise e - ter - nal - ly.

3. O com - for - ter of price - less worth, send

3. O com - for - ter of price - less worth send peace

3. O com - for - ter of price - less worth send

peace and u - ni - ty to earth; sup - port us in our fin - al

and u - n - ty to earth; sup - port us in our fi - nal

peace and u - ni - ty to earth; sup - port us in our

strife and lead us out of death to life.

strife and lead us out of death to life.

fin - al strife and lead us out of death to life.

Die helle Sonn' leucht't jetzt herfür

The Radiant Sun Shines in the Skies

Nikolas Herman, 1560
trans. Composite

Hugo Distler op. 5 no. 44
ed. Christopher J. Redden-Liotta

Soprano

1. The rad-iant sun___ shines in the skies, with joy from sleep___ we now a -
3. Crown all our la - bors with suc-cess, each one in their___ own cal-ling

Soprano

1. The rad-iant sun shines___ in the skies with joy from sleep we now a -
3. Crown all our la - bors___with suc-cess, each one in their own cal-ling

Alto

1. The rad-iant sun shines in the skies with joy from sleep we now a -
Crown all our la - bors with suc-cess, each one in their own cal-ling

rise. All praise to God, who through this
bless. May all we do or think or

rise. All praise to God, who through this night has
bless. May all we do or think or say ex -

rise. All praise to God, who through this
bless. May all we do or think or

night has kept us from the de - vil's might.
say ex - alt and praise you, God, to - day.

kept us from the de - vil's might.
alt and praise you, God, to - day.

night has kept us from the dev - il's might.
say ex - alt and praise you God to - day.

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2. Lord Je - sus Christ, guide us this day, keep sin and shame far from _____ our

2. Lord Je - sus Christ, guide us this day, keep sin and shame far from _____ our

way, thy guar-dian an - - - gels to us send and let

way, thy guar - dian an - gels to _____ us send and _____

them _____ to our wants at - tend.

_____ let them to our wants _____ at - tend.

O Heiland, reiß die Himmel auf

O Savior, Tear the Heavens Wide

First Version (unpublished)

Frederich von Spee, 1623
tr. Christopher J. Redden-Liotta

Hugo Distler op. 5 no 1a
ed. Christopher Redden-Liotta

1. O Sa - vior, tear the heav - ens wide.
2. O God, rain down on us your love.
3. O earth, bring forth the bud - ding flower:

1. O Sa - vior, tear the heav - ens wide. Come down from
2. O God, rain down on us your love. Our Sa - vior
3. O earth, bring forth the bud - ding flower: the Sa - vior

1. O Sa - vior, tear the heav - ens wide.
2. O God, rain down on us your love.
3. O earth, bring forth the bud - ding flower:

Come down from heav - en to our side.
Our Sa - vior comes from heav'n a - bove.
the Sa - vior sent to show God's power.

heav - en to our side.
comes from heav'n a - bove.
sent to show God's power.

Come down from heav - en to our side.
Our Sa - vior comes from heav'n a - bove.
the Sa - vior sent to show God's power.

Tear down the gate, the latch, the door
 Clear out the clouds and show the sun:
 The mount - ains green, sweet frag - rance bring

Tear down the gate, the latch the door and have a
 Clear out the clouds and show the sun: the King, who
 The mount - ains green, sweet frag - rance bring the Sa - vior,

Tear down the gate, the latch the door
 Clear out the clouds and show the sun:
 The mount - ains green, sweet fra - grance bring

and have a need for locks no more.
 and the King, who reigns bring - ing and makes us one.
 the Sa - vior, bring - ing forth new spring.

need for locks no more.
 reigns and makes us one.
 bring - ing forth new spring.

and have a need for locks no more.
 the King, who reigns bring - ing and makes us one.
 the Sa - vior, bring - ing forth new spring.

4. Where can we find this new-born King
 5. Bright morn - ing sun, O pre - cious star,
 6. Come to us, God, in time of need.

4. Where can we find this new-born King who, to the
 5. Bright morn - ing sun, O pre - cious star, we look to
 6. Come to us, God, in time of need. Our eyes be

4. Where can we find this new - born King
 5. Bright morn - ing sun, O pre - cious star,
 6. Come to us, God, in time of need.

who, to the world, new hope can bring?
 we look to you o - pen, heav'n a - far.
 Our eyes be o - pen, hear us plead.

world, new hope can bring?
 you in heav'n a - far.
 o - pen, hear us plead.

who, to the world new hope can bring?
 we look to you o - pen, heav'n a - far.
 Our eyes be o - pen, hear us plead.

From high - est heav'n come calm our fears,
O sun, shine forth, and give us light
Lead us to glo - ry with your hand

com - fort the world, and dry our tears.
and clear for us, the dark of night.
from earth to heav'n, the prom - ised land.

Es kommt, ein Schiff, geladen

A Ship Is Coming Laden

Daniel Sudermann, 1626
tr. Christopher J. Redden-Liotta

Published Version for Treble Voices

Hugo Distler, op. 5 no. 4
ed. Christopher J. Redden-Liotta

1. A ship is com - ing la - den, up to its high - est
2. The ship it - self is si - lent, a price-less load held
3. The ship is moored, an an - chor will keep the ship on
4. The child, born in a sta - ble, be - neath the bright star's

1. A ship is com - ing, la - den, up to its high - est
2. The ship it - self is si - lent, a price-less load held
3. The ship is moored, an an - chor will keep the ship on
4. The child, born in a sta - ble, be - neath the bright star's

1. A ship is com - ing la - den up to its high - est
2. The ship it - self is si - lent, a price-less load held
3. The ship is moored, an an - chor will keep the ship on
4. The child, born in a sta - ble, be - neath the bright star's

board. It brings the ba - by Je - - - - - sus, our
fast. The sail is love un - end - - - - - ing, the
land. The word as flesh will save - - - - - us, the
rays, who died for us poor sin - - - - - ners is

board. It brings the ba - by Je - - - - - sus, our
fast. The sail is love un - end - - - - - ing, the
land. The word as flesh will save - - - - - us, the
rays, who died for us poor sin - - - - - ners is

board. _____ It brings the ba - by Je - sus, our
fast. _____ The sail is love _____ un - end - ing, the
land. _____ The word as flesh _____ will save us, the
rays, _____ who died for us _____ poor sin - ners is

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God's e - ter - nal word.
 Ho - ly Ghost the mast.
 Son sent by God's hand.
 wor - thy of our praise.

God's e - ter - nal word.
 Ho - ly Ghost the mast.
 Son sent by God's hand.
 wor - thy of our praise.

God's e - ter - nal word.
 Ho - ly Ghost the mast.
 Son sent by God's hand.
 wor - thy of our praise.

Es kommt ein Schiff, geladen

A Ship is Coming Laden

Daniel Sudermann, 1626
tr. Christopher J. Redden-Liotta

Manuscript Version for Mixed Voices

Hugo Distler, op 5. no 4a
ed. Christopher J. Redden-Liotta

1, 5. A ship is com - ing, la - den up to its high - est
3. The ship is moored; an an - chor will keep the ship on

1, 5. A ship is com - ing, la - den up to its high - est
3. The ship is moored; an an - chor will keep the ship on

1, 5. A ship is com - ing la - den up to its high - est
3. The ship is moored; an an - chor will keep the ship on

board. It brings the ba - by Je - sus, our God's e - ter - nal word.
land. The word as flesh will save us, the Son sent by God's hand.

board. It brings the ba - by Je - sus, our God's e - ter - nal word.
land. The word as flesh will save us, the Son sent by God's hand.

board. It brings the ba - by Je - sus, our God's e - ter - nal word.
land. The word as flesh will save us, the Son sent by God's hand.

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2. The ship it - self is si - lent, a price-less load
 4. The child, born in a sta - ble be - neath the bright

2. The ship it - self _____ is si - lent, a price-less load
 4. The child, born in _____ a sta - ble be-neath the bright

— held fast. The sail, _____ the sail _____ is love un - end -
 — star's rays, who died, _____ who died _____ for us poor sin -

— held fast. The sail is love un - end -
 — star's rays, who died for us poor sin -

- - - ing, the Ho - ly Ghost the mast.
 - - - ners is wor - thy of our praise.

- ing, the Ho - ly Ghost _____ the mast.
 - ners is wor - thy of _____ our praise.

Maria durch ein' Dornwald ging

Maria Walked through Woods of Thorn

Traditional Carol
tr. Christopher J. Redden-Liotta

Hugo Distler op. 5 no. 2
ed. Christopher J. Redden-Liotta

Soprano

1. Ma - ri - a walked through woods of thorn. Ky - ri - e - lei - son! Ma -

Alto

Ky - ri - e - lei - son! Ma -

Baritone

Ky - ri - e - lei - son!

S.

- ri - a walked through woods of thorn, for se - ven years no

A.

ri - a, Ma - ri - a walked through woods of

Bar.

S.

blooms had grown. Je - sus and Ma - ri - a!

A.

thorn. Je - sus and Ma - ri - a!

Bar.

Je - sus and Ma - ri - a!

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S. 2. What did she car - ry un - der her heart? Ky - ri - e - lei - son! What

A. Ky - ri - e - lei - son! — What

Bar. Ky - ri - e - lei - son!

S. did she car - ry un - der her heart? The child who, from sin, was

A. did, What did she car - ry un - der her

Bar.

S. set a - part. Je - sus and Ma - ri - a!

A. heart? Je - sus and Ma - ri - a!

Bar. Je - sus and Ma - ri - a!

S. 3. Then from the thorns bloomed ro - ses sweet. Ky - ri - e - lei - son! Then

A. 3. Then from the thorns bloomed ro - ses sweet. Ky - ri - e - lei - son! Then.

Bar. 3. Then from the thorns bloomed ro - ses sweet. Ky - ri - e - lei - son!

S. from the thorns bloomed ro - ses sweet, the Child of God from

A. from the thorns bloomed ro - ses sweet, the Child of God from

Bar.

S. heav'n to meet. Je - - - sus and Ma - ri - a!

A. heav'n to meet. Je - sus, Je - - - sus and Ma - ri - a!

Bar. Je - sus, Je - - - sus and Ma - ri - a!

Mit Ernst, o Menschenkinder

Arise, O Christian People

Valentin Thilo (17th c.),
tr. Arthur T. Russell, alt.

Hugo Distler, op. 5 no. 5
ed. Christopher J. Redden-Liotta

1. A - rise, O Christ - ian peo - ple! Pre - pare your-
2. Pre pare the way be - fore Him; pre - pare for
3. The hum - ble heart and low - ly God rais - es
4. Pre pare my heart, Lord Je - sus; turn not from

1. A - rise, O Christ - ian peo - ple! Pre - pare
2. Pre pare the way be - fore Him; pre - pare
3. The hum - ble heart and low - ly God rais - - - -
4. Pre pare my heart, Lord Je - sus; turn not

1. A rise, O Christ - ian peo - ple! Pre -
2. Pre pare the way be - fore Him; pre -
3. The hum-ble heart and low - ly God
4. Pre pare my heart, Lord Je - sus; turn

selves to - day; pre - pare to greet the Sav -
Him the best. Cast out what would of - fend
up on high; be - neath God's feet in ter -
me a - side, and help me to re - ceive

— your-selves to - day; pre - pare to greet the Sa - vior, who takes
— for Him the best. Cast out what would of - fend Him, this great
— es up on high; be - neath God's feet in ter - ror the haugh -
— from me a - side, and help me to re - ceive you this bles -

pare your - selves to - day; pre-prepare to
pare for Him the best. Cast out what
rais - es up on high; be-neath God's
not from me a - side, and help me

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-ior, who takes your sins a way.
 Him, this great and heav'n ly guest.
 ror the haugh ty soul shall lie.
 you this bles sed Ad vent tide.

your sins a way.
 and heav'n ly guest.
 ty soul shall lie.
 sed Ad vent tide.

greet the Sav - ior, who takes your sins a -
 would of fend Him, this great and heav'n - ly
 feet in ter - ror, the haugh ty soul shall
 to re - ceive you this bles sed Ad - vent -

— To us by grace a lone the truth and
 — Make straight, make plain the way: the low - ly
 — The heart sin - cere and right, that heeds God's
 — From stall and man - ger low come now to

— To us by grace a lone the truth and light were
 — Make straight, make plain the way: the low - ly val - leys
 — The heart sin - cere and right, that heeds God's in - vi -
 — From stall and man - ger low come now to dwell with -

way. To us by grace a lone the truth, the truth and
 guest. Make straight, make plain the way: the low, the low - ly
 lie. The heart sin - cere and right, that heeds that heeds God's
 tide. From stall and man - ger low come now come now to

light were giv - - en; the pro - mised Lord from
val - leys rais - - ing, the heights of pride a -
in - vi - ta - - tion, and makes true pre - par -
dwell with - in me; I'll sing your prais - es

giv - - - - en; the pro - mised
rais - - - - ing, the heights of
ta - - - - tion, and makes true
in - - - - me; I'll sing your

light were giv - - en; the pro - mised
val - leys rais - - ing, the heights of
in - vi - ta - - tion, and makes true
dwell with - in me; I'll sing your

heav - - en to all the world is shown.
bas - - ing, His path, all e - ven lay.
a - - tion— it is our God's de - light.
glad - - ly and , forth your glo - ry show.

Lord from heav - en to all the world is shown.
pride a - bas - ing, His path all e - ven lay.
pre - par - a - tion— it is our God's de - light.
prais - es glad - ly and forth your glo - ry show.

Lord from heav - en to all the world is shown.
pride a - bas - ing, His path all e - ven lay.
prep - a - ra - tion— it is our God's de - light.
prais - ses glad - ly and forth your glo - ry show.

Mit Ernst, o Menschenkinder

Arise, O Christian People

Manuscript Version

Valentin Thilo (17th c.)

tr. Arthur T. Russell, alt.

Alternate Harmonization for Inner Stanzas

Hugo Distler, op. 5 no. 5a

ed. Christopher J. Redden-Liotta

2. Pre - pare the way be - fore Him; pre - pare for Him the best. Cast
 3. The hum - ble heart and low - ly God rais - es up on high; be -

2. Pre - pare the way be - fore Him; pre - pare for Him the best.
 3. The hum - ble heart and low - ly God rais - es up on high;

out what would of - fend Him, this great, this heav'n - ly guest. Make
 neath God's feet in ter - ror the haugh ty soul shall lie. The

Cast out what would of - fend Him, this heav'n - ly, this great heav'n - ly
 be - neath God's feet in ter - ror the haugh - ty, the haug - ty soul

straight, make plain the way: the low - ly val - leys rai - sing,
 heart sin - cere and right, that heeds God's in - vi - ta - tion

guest. Make straight make plain the way: the low - ly
 lies. The heart sin - cere and right, that heeds God's

the heights of pride a - bas - ing, His path, all ev - en lay.
 and makes true prep - a - ra - tion—it is our God's de - light.

val - leys rai - sing the heights of pride a - bas - ing, His path all ev - en lay.
 in - vi - ta - tion and makes true prep - a - ra - tion—it is our God's de - light.

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Christum wir sollen loben schon

Now Praise We Christ, the Holy One

Martin Luther,
tr. Richard Massie, alt.

Hugo Distler, op. 5 no. 7
ed. Christopher J. Redden-Liotta

1. Now praise we Christ, the Ho - ly One, the spot - less
 2. Cre - a - tor, who did all things make, a ser - vant's
 3. The heav'n-ly choir re - joice and raise your voice to
 4. Hon - or to you, O Christ, be raised, pure off - spring

1. Now praise we Christ, the Ho - ly One, the spot - less
 2. Cre - a - tor, who did all things make, a ser - vant's
 3. The heav'n-ly choir re-joice and raise your voice to
 4. Hon - or to you, O Christ, be raised, pure off - spring

1. Now praise we Christ, the Ho - ly One,
 2. Cre - a - tor, who did all things make,
 3. The heav'n-ly choir re - joice and raise
 4. Hon - or to you, O Christ, be raised,

vir - gin Ma - ry's Son, far as the bles - sed
 form our God did take, as one of us so
 God in songs of praise; to hum - ble shep - herds
 of the ho - ly maid, with God and Spir - it

vir - gin Ma-ry's Son, far as the bles - sed
 form our God did take, as one of us so
 God in songs of praise; to hum - ble shep - herds
 of the ho - ly maid, with God and Spir - it

far as the bles - sed sun
 as one of us so we
 to hum - ble shep-herds is
 with God and Spir - it three

sun does shine, e'en to the world's re - -
 we might win, and be re - deemed from -
 is pro - claimed the Shep - herd who the
 three in one, be with us un - til

_____ does shine
 _____ might win,
 _____ pro - claimed
 _____ in one,

- - - mote con - fine.
 all our sin.
 world has framed.
 life is done.

_____ con - fine.
 _____ our sin.
 _____ has framed.
 _____ is done.

e'en to the world's re - mote con - fine.
 and be re - deemed from all sin.
 the Shep - herd who the world has framed.
 be with us un - til life is done.

Wie schön leucht't uns der Morgenstern

O Morning Star, How Fair and Bright

Philipp Nicolai, 1599
tr. Lutheran Book of Worship

Hugo Distler op. 5 no. 11
ed. Christopher J. Redden-Liotta

1. O morn - ing star, how fair and bright! You
Of Ja - cob's line, King Da - vid's Son, our

1. O morn - ing star how fair and bright! You shine with
Of Ja - cob's line, King Da - vid's Son, our Lord and

1. O morn - ing star how fair and bright! You
Of Ja - cob's line, King Da - vid's Son, our

shine with God's own truth and light, a - glow with grace and mer - cy!
Lord and Sav - ior you have won our heart to serve you on - ly!

God's own truth and light, a - glow with grace and mer - cy!
Sav - ior you have won our heart to serve you on - ly!

shine with God's own truth and light a - glow with grace and mer - cy!
Lord and Sa - vior you have won our heart to serve you on - ly!

Low - ly, Ho - ly!

Ho - ly!

quasi $\frac{6}{4}$

Great and glor - ious, all vic - tor - ious,

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Rule and might o'er all pos - sess - ing!

Rule and might o'er all pos - sess - ing!

rich in bless - ing! Rule and might o'er all pos - sess - ing!

2. Come, pre - cious dia - mond, light di - vine, and
In your one bo - dy let us be as

2. Come, pre - cious dia - mond, light di - vine and deep with -
In your one bo - dy let us be as liv - ing

2. Come, pre - cious dia - mond, light di - vine and
In your one bo - dy let us be as

deep with - in our hearts now shine; there light a flame un - dy - ing!
liv - ing branch - es of a tree, your life our lives sup - ply - ing.

in our hearts now shine; there light a flame un - dy - ing!
branch - es of a tree, your life our lives sup - ply - ing.

deep with - in our hearts now shine; there light a flame un - dy - ing!
liv - ing branch - es of a tree, your life our lives sup - ply - ing.

Now, though dai - ly
dai - ly quasi
earth's deep_ sad - ness may per - plex us

yet with heav'n-ly joy you bless us.
and dis - tress us, yet with heav'n-ly joy you bless us.

Instrumental Interlude

Instrumental Interlude

3. Oh, let the harps break forth in sound! Our
For Christ goes with us all the way— to -

3. Oh, let the harps break forth in sound! Our joy be
For Christ goes with us all the way— to - day, to -

3. Oh, let the harps break forth in sound! Our
For Christ goes with us all the way— to -

joy be all with mu-sic crowned, our voi - ces gai - ly blend - ing!
 day, to-mor - row, ev'-ry day! His love is nev - er end - ing!

all with mu-sic crowned, our voi-ces gai - ly blend - ing!
 mor - row, ev'-ry day! His love is nev - er end - ing!

joy be all with mu-sic crowned, our voi-ces gai - ly blend - ing!
 day, to - mor - row, ev'-ry day! His love is nev - er end - ing!

Sing out! Ring out! Ring out! quasi $\frac{6}{4}$ Ju - bi - la - tion! Ex - ul - ta - tion!

Praise to Christ who reigns in glo - ry!

Praise to Christ who reigns in glo - ry!

Tell the sto - ry! Praise to Christ, who reigns in glo - ry!

4. What joy to know when life is past, the
He will one day, O glor - ious grace, trans -

4. What joy to know when life is past, the Lord we
He will one day, O glor - ious grace, trans - port us

4. What joy to know when life is past, the
He will one day, O glor - ious grace trans -

Lord we love is first and last, the end and the be - gin - ning!
port us to that hap - py place, be - yond all tears and sin - ning!

love is first and last, the end and the be - gin - ning!
to that hap - py place be - yond all tears and sin - ning!

Lord we love is first and last, the end and the be - gin - ning!
port us to that hap - py place be - yond all tears and sin - ning!

A - men! A - men!

A - men!
quasi $\frac{6}{4}$

Come, Lord Je - sus! Crown of glad - ness!

For the day of _____ your re - turn - - ing.

For _____ the day of your _____ re - turn - ing.

We are yearn-ing for the day of your re - turn - ing.

Wie schön leucht't uns der Morgenstern

Instrumental Ritornello for Three Instruments*

Hugo Distler op. 5 no. 11
ed. Christopher J. Redden-Liotta

Flute

non legato

Violin

ben legato

Viola

ben legato

Fl.

Vln.

Vla.

1.

2.

2.

*play ad libitum before each verse and at the end. The flute part should remain on flute, the other two instruments can be played by any melodic instruments. The instrumental parts can be doubled depending on the size of the choir.

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2

Fl. 

Fl. 

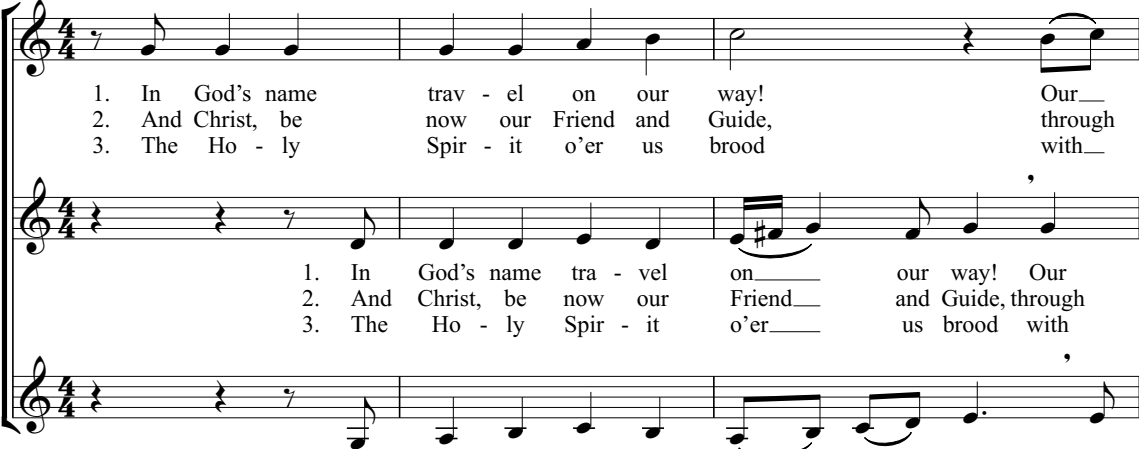
Fl. 

In Gottes Namen fahren wir

In God's Name, Travel on Our Way!

16th c. German,
tr. Catherine Winkworth, *Lyra Germanica: The Christian Life* 1859, alt.

Hugo Distler op. 5 no. 42
ed. Christopher J. Redden-Liotta



1. In God's name trav - el on our way! Our__
2. And Christ, be now our Friend and Guide, through
3. The Ho - ly Spir - it o'er us brood with__

1. In God's name tra - vel on our way! Our
2. And Christ, be now our Friend and Guide, through
3. The Ho - ly Spir - it o'er us brood with

1. In God's name trav - el on our way! Our
2. And Christ, be now our Friend and Guide, through
3. The Ho - ly Spir - it o'er us brood with



Ma - ker's help and grace we pray. God's love shall guard us 'round a - bout from
all our wand' - rings at our side, help us all e - vil to with - stand that
wond - 'rous gifts of rich - est good, with hope and strength when dark our road, and

Ma - ker's help and grace we pray. God's love shall guard us 'round a - bout from
all our wand' - rings at our side, help us all e - vil to with - stand that
wond - 'rous gifts of rich - est good, with hope and strength when dark our road, and

Ma - ker's help and grace we pray. from
all our wand' - rings at our side, that
wond' - rous gifts of rich - est good, and

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Vaterunser

Our Father, God in Heaven Above

Martin Luther
tr. Evangelical Lutheran Worship

Hugo Distler op. 5 no. 49
ed. Christopher J. Redden-Liotta

1. Our Fa-ther, God in heav'n a-bove, we pray, u-nit-ed in your love: your
4. A-men. Yes, yes, it shall be so! Build up our faith and make it grow; be -

1. Our Fa-ther, God in heav'n a-bove, we pray, u-nit-ed in your love: your
4. A-men. Yes, yes, it shall be so! Build up our faith and make it grow; be -

1. Our Fa-ther, God in heav'n a-bove, we pray, u-ni-ted in your love: your
4. A-men. Yes, yes, it shall be so! Build up our faith and make it grow; be -

name be hal-lowed. Help us, Lord, in faith-ful-ness to keep your word. Your
set by doubt, help us be-lieve what here we ask we shall re-cieve. So,

name be hal-lowed. Help us, Lord, in faith-ful-ness to keep your word. Your
set by doubt, help us be-lieve what here we ask we shall re-cieve. So,

name be hal-lowed. Help us, Lord, in faith-ful-ness to keep your word. Your
set by doubt, help us be-lieve what here we ask we shall re-cieve. So,

King-dom come; your will be done on earth, as there be-fore your throne.
by your prom-ise, in your name, with loud A-men your Yes we claim!

King-dom come; your will be done on earth as there be-fore your throne.
by your prom-ise, in your name, with loud A-men your Yes we claim!

King-dom come, your will be done on earth as there be-fore your throne.
by your prom-ise in your name, with loud A-men your Yes we claim!

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foes with - in and arms with - out. Lord, have mer - cy!
wars a - gainst your least com - mand. Christ, have mer - cy!
bring us home a - gain in God! Hal - le - lu - jah!

foes with-in and arms_____ with - out. Lord_____ have mer - cy!
wars a-against your least_____ com - mand. Christ_____ have mer - cy!
bring us home a - gain_____ in God! Hal - le - lu - jah!

foes with - in and arms_____ with - out. Lord have mer - cy!
wars a - gainst your least_____ com - mand. Christ have mer - cy!
bring us home a - gain_____ in God! Hal - le - lu - jah!

Vaterunser

Our Father, God in Heaven Above

Martin Luther
tr. Evangelical Lutheran Worship

Hugo Distler op. 5 no. 49
ed. Christopher J. Redden-Liotta

1. Our Fa - ther, God in heav'n a - bove, we pray, u - nit - ed in your love: your
4. A - men. Yes, yes, it shall be so! Build up our faith and make it grow; be -

1. Our Fa - ther, God in heav'n a - bove, we pray, u - nit - ed in your love: your
4. A - men. Yes, yes, it shall be so! Build up our faith and make it grow; be -

1. Our Fa - ther, God in heav'n a - bove, we pray, u - ni - ted in your love: your
4. A - men. Yes, yes, it shall be so! Build up our faith and make it grow; be -

name be hal - lowed. Help us, Lord, in faith-ful-ness to keep your word. Your
set by doubt, help us be - lieve what here we ask we shall re - cieve. So,

name be hal - lowed. Help us, Lord, in faith-ful-ness to keep your word. Your
set by doubt, help us be - lieve what here we ask we shall re - cieve. So,

name be hal - lowed. Help us, Lord, in faith-ful-ness to keep your word. Your
set by doubt, help us be - lieve what here we ask we shall re - cieve. So,

King-dom come; your will be done on earth, as there be - fore your throne.
by your prom - ise, in your name, with loud A - men your Yes we claim!

King-dom come; your will be done on earth as there be - fore your throne.
by your prom - ise, in your name, with loud A - men your Yes we claim!

King-dom come, your will be done on earth as there be - fore your throne.
by your prom - ise in your name, with loud A - men your Yes we claim!

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108

Nun bitten wir den Heiligen Geist

Now Pray We All To God

Martin Luther

Transposed for SAB choir (original key: G major for SSA Choir)

Hugo Distler, op. 5 no. 22

tr. Arthur Tozer Russell, *The Hymns of Martin Luther*, 1884

ed. Christopher J. Redden-Liotta

1. Now pray we all to God, com - for - ter,
 2. Shine in - to us, O most ho - ly light,
 3. Spir - it of love, now our spir - its bless;
 4. Our high - est com - fort in all dis - tress!

1. Now pray we all to God com - for - ter,
 2. Shine in - to us, O most ho - ly light,
 3. Spir - it of love, now our spir - its bless;
 4. Our high - est com - fort in all dis - tress!

1. Now pray we all to God com - for - ter,
 2. Shine in - to us, O most ho - ly light,
 3. Spir - it of love, now our spir - its bless;
 4. Our high - est com - fort in all dis - tress!

in - to ev - ery heart true faith to pour
 that we Je - sus Christ may know a - right;
 them with thy own heav'n - ly fire pos - sess;
 O let naught with fear our hearts op - press:

in - to ev - ery heart true faith to pour
 that we Je - sus Christ may know a - right;
 them with thy own heav'n - ly fire pos - sess;
 O let naught with fear our hearts op - press:

in - to ev - ery heart true faith to pour
 that we Je - sus Christ may know a - right;
 them with thy own heav'n - ly fire pos - sess;
 O let naught with fear our hearts op - press:

and that he de - fend us, till death here end us, when for
 stayed on him for - ev - er, our on - ly Sa - vior, who to
 that in heart u - ni - ting, in peace de - light - ing, we may
 give us strength un - fail - ing o'er fear pre - vail - ing, when our

heav - en we leave this world of woe.
 our true home a - gain hath brought us.
 hence - forth all be one in spir - it.
 foes ac - cuse and ov - er - whelm us.

Ky - ri - e - - - leis!
 (Lord have mer - - - cy!)

Ky - ri - e - - - leis!
 (Lord have mer - - - cy!)

Ky - ri - e, Ky - ri - e - leis!
 (Lord, O Lord, have mer - - - cy!)

Detailed description: The image shows a musical score for three voices (Soprano, Alto, and Bass) in G major (three sharps). The Soprano part begins with a whole rest followed by a half note G4, a quarter note A4, and a whole note B4. The Alto part begins with a half note G4, a quarter note A4, and a half note B4, which is tied to the next measure. The Bass part begins with a half note G2, a quarter note A2, and a half note B2. The lyrics are 'Kyrie eleison' in Latin, with an alternative translation '(Lord have mercy!)' in parentheses. The score is written on three staves with a common time signature.

Nun bitten wir den Heiligen Geist

Now Pray We All to God

Transposed Edition (original key: G major)

Hugo Distler, op. 5 no. 22
ed. Christopher J. Redden-Liotta

Ritornello

Flute

f

Ritornello (cantus firmus)

Oboe

f

Ritornello

Viola

f

7

Fl.

Ob.

Vla.

12

Fl.

Ob.

Vla.

16

Fl.

Ob.

Vla.

piu f

piu f

piu f

O Mensch, beweine dein' Sünde groß

O Man, Thy Grievous Sin Bemoan

(Original Key: F Major)

Seybald Heyden, 1530

Stanza 1 - Composite translation by Ivor Atkins and Edward Elgar

Stanza 2 - tr. Christopher J. Redden-Liotta

Hugo Distler, op. 5 no 15

ed. Christopher J. Redden-Liotta

1. O man, thy grie - vous sin be -
Of vir - gin, pure and un - de -

1. O man, thy grie - vous sin be - moan, for which Christ left his
Of vir - gin pure and un - de - filed he here was born, our

1. O man, thy grie - vous sin be - moan, for which
Of vir - gin pure and un - de - filed, he here

moan, for which Christ left his Fa - ther's throne, from high - est heav'n desc -
filed he here was born, our Sa - vior mild, for sin to make a -

fa - ther's throne, from high - est heav'n desc - end -
Sa - vior mild, for sin to make a - tone

Christ left his fa - ther's throne, from high, from high - est heav'n desc -
was born, our Sa - vior mild, for sin, for sin to make a -

end - ing. The sick he freed from
tone - ment.

- ing. The dead he raised to life a - gain, the sick he freed from
- ment.

end - ing. The dead he raised to life a - gain
tone - ment.

grief and pain, un - til the time ap - point - ed that he for

grief and pain, un - til the time ap - point - ed that he for

un - til the time ap - point - ed

us should give his blood, should bear our sin's__

us should give__ his blood, should bear our sins' o'er - whelm-ing load, the__

that he for us should give his blood,

__ o'er-whelm-ing load, the shame-ful cross__ en - dur - ing.

__shame-ful Cross__ en - dur - - - - ing.

should bear our sins' o'er-whelm-ing load, the shame-ful cross__ en - dur - ing.

2. So let us give our thanks and
And en - e - mies who sin by

2. So let us give our thanks and praise to Christ who suf - fered
And en - e - mies who sin by night will see God's bright - ly

2. So let us give our thanks and praise to Christ
And en - e - mies who sin by night will see

praise night to Christ who suf-fered and was raised by li - ving as he
will see God's bright-ly shin - ing light and see the love God

and shin - ing light and liv - ing as he showed
see the love God gives

who suf-fered and was raised, was raised by liv ing as he
God's bright-ly shin - ing light and see, and see the love God

showed us. what Christ has shown us
gives us.

us. Each day and night we strive to be what Christ has shown us
us.

showed us. Each day and night we strive to be
gives us.

lov - ing - ly through death and res - sur - rec - tion. O chil - dren,

lov-ing-ly through death and res - sur - rec - tion. O chil dren,

through death and res - sur - rec - tion

fol - low-ing the light God shows that sin is not our

fol-low - ing the light, God shows that sin is not our plight, and we shall nev -

O chil - dren fol - low - ing the light, God shows that

plight, and we shall nev - er fear it.

- er fear it.

sin is not our plight, and we shall nev - er fear it.

Erschienen ist der herrlich' Tag

On Earth Has Dawned this Day of Days

Nikolaus Herrmann
tr. Charles Sanford Terry

Hugo Distler, op. 5 no. 17
ed. Christopher J. Redden-Liotta

1. On earth has dawned this day of
2. At earth - ly morn, with spi - ces
3. "Whom seek ye here?" the an - gel
4. So let our songs to heav - en

1. On earth has dawned this day
2. At earth - ly morn, with spi -
3. "Whom seek ye here?" the an -
4. So let our songs to heav -

1. On earth has dawned this day of days, where -
2. At ear - ly morn, with spi - ces rare, the
3. "Whom seek ye here?" the an - gel said; "The
4. So let our songs to heav - en wing, the

days, where - on the faith - ful give God praise! For Christ is
rare, the wo - men three as - sem - bled there, all to a -
said; "The Lord is ri - sen from the dead; see where he
wing, the vault with al - le - lu - ias ring, in praise of

of days, where - on the faith - ful give God praise! For Christ is
-ces rare, the wo - men three as - sem-bled there, all to a -
-gel said; "The Lord is ri - sen from the dead; see where he
-en wing, the vault with al - le - lu - ias ring, in praise of

on the faith - ful give God praise! For Christ is ris - sen
wo - men three as - sem-bled there, all to a - noint fair
Lord is ri - sen from the dead; see where he lay; let
vault with al - le - lu - ias ring, in praise of Christ, our

ri - sen from the tomb, and light and
noint fair Ma - ry's Son who o - ver
lay; let joy be - gin, the tomb is
Christ our ri - sen Lord, new life to

joy death have con - quered doom. Al - le - lu - ia!
emp - ty, had vic - tory won. in."
all he doth af - ford,

and light and joy have con - quered doom. Al - le - lu - ia!
who o - ver death had vic - tory won.
the tomb is emp - ty, en - ter in."
new life to all he doth af - ford.

con - quered doom.
vic - tory won.
en - ter in."
doth af - ford,

Mit Freuden zart

Sing Praise to God Who Reigns Above

Johann Jakob Schütz,
tr. Frances Elizabeth Cox

Hugo Distler, op. 5 no. 18
ed. Christopher J. Redden-Liotta

1. Sing praise to God who reigns a - bove, the God
the God of power, the God of love, the God

1. Sing praise to God who reigns a - bove the
The God of power, the God of love, the

1. Sing praise to God who reigns a -
the God of power, the god of

of all cre - a - tion With heal - ing balm my soul is
of our sal - va - tion.

— God of all crea - a - tion With heal - ing balm my soul is filled, and ev -
— God of our sal - va - tion.

bove the God of all cre - a - tion. and
love, the God of our sal - va - tion.

filled and ev' ry faith - less mur - mur stilled to God all praise and glo - ry.

-ry faith - less mur mur stilled to God all praise and glo - ry.

ev - ry faith less mur - mur stilled to God all praise and glo - ry.

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2. The Lord is ne - ver far a - way, but through
 an ev - er pre - sent help and stay, our praise

2. The Lord is ne - ver far a - way but
 an ev - er pre - sent help and stay, our

2. The Lord is nev - er far a -
 an ev - er pre - sent help and

all grief di - stress - ing, As with a moth - er's ten - der
 and joy and bless - ing.

— through all grief di - stress - ing, As with a moth - er's ten - der hand, God gent -
 — praise and joy and bless - ing.

way but through all grief di - stress - ing, God
 stay, our praise and joy and bless - ing.

hand, God gent ly leads the cho - sen band: to God all praise and glo - ry.

-ly leads the cho sen band: to God all praise and glo - ry.

gent - ly leads the cho - sen band, to God all praise and glo - ry.

3. Thus all my toil - some way a - long, I sing a - loud thy
that earth may hear the grate - ful song, my voice un - wear - ied

3. Thus all my toil - some way a - long, I sing a - loud thy
that earth may hear the grate-ful song, my voice un-wear-ied

prai - ses, Be joy - ful in the Lord my
rai - ses.

prai - ses, Be joy - ful in the Lord my heart, both soul
rai - ses.

heart, both soul and bo-dy bear your part: to God all praise and glo - ry.

and bo - - dy bear your part: to God all praise and glo - - ry.

4. Let all who name Christ's ho - ly name give God
let all who own his pow'r pro - claim a - loud

4. Let all who name Christ's ho - ly name give
let all who own his pow'r pro - claim a -

4. Let all who name Christ's ho - ly
let all who own his pow'r pro -

all praise and glo - ry; Cast each false i - dol from its
the won - drous sto - ry!

— God all praise and glo - ry; Cast each false i - dol from its throne, for Christ
- loud the won - drous sto - ry!

name give God all praise and glo - ry; for
claim a - loud the won - drous sto - ry!

throne, for Christ is Lord and Christ a - lone: to God all praise and glo - ry.

is Lord and Christ a - lone: to God all praise and glo - ry.

Christ is Lord and Christ a - lone: to God all praise and glo - ry.

APPENDIX B: GUIDES FOR TEACHING AND CONDUCTING

These guides are designed to provide the conductor with tools and resources to successfully guide their choir through the learning process for each of the chorale-based motets in part one of *Der Jahrkreis*. The guides provide the following information:

Tune

Most of the full motets in part one of *Der Jahrkreis* are written on well-known German chorale tunes. The tune name and source of the tune is listed, along with any other pertinent references to the tune in other literature.

Meter

The syllabic meter of the text, as notated in common usage in English language hymnals.

German Text

The incipit and source for the common German language text is provided.

Common US Hymnal Texts

A listing of the common English language texts found in major contemporary hymnals currently in use in the US.

Season and Lectionary References

The church season and pertinent *Revised Common Lectionary* references will be provided as a reference for the original motet text.

Hymnary Reference

A link to the tune and text reference pages at Hymnary.org. Hymnary.org is a joint project between the Hymn Society in the United States and Canada, Calvin Institute of Christian Worship, the Christian Classics Ethereal Library, and Calvin College. The site grew out of the need to have an online, searchable database of hymnody in North America, as well as the need to have a resource that was flexible enough to be updated on a consistent basis. Hymnary.org is the evolution of the *North American Dictionary of Hymnology*, which was converted into a web-based database format to reflect that in today's technological age, hard-copy hymnals and dictionaries can no longer accurately reflect the volume of content they are intended to contain.

Chorale Melody

The chorale melody in its original form is presented. In many cases, this is the non-metrical chorale melody, as opposed to the metrical melody that is presented in our contemporary, American hymnals. Where useful, both a non-metrical and a metrical version are presented.

Distler Melody

The chorale melody as presented in the motet in its altered form.

Chorale Setting

A traditional chorale⁹² or hymnal setting of the tune.

Harmonic and Rhythmic Considerations

A list of key concepts to consider when teaching the motet. Exercises to help reinforce these key concepts may also be included.

Additional Texts

Additional common texts that can be used with this tune.

92. Unless otherwise noted, all settings by J.S. Bach are taken from Johann Sebastian Bach, 389 Chorales (Boca Raton, FL: Kalmus, n.d.).

Hymnal Abbreviations

Abbreviation	Name	Publisher	Date
CH	Chalice Hymnal	Chalice Press (Disciples of Christ)	1996
CW	Christian Worship: A Lutheran Hymnal	Wisconsin Evangelical Lutheran Synod	1993
ELH	Evangelical Lutheran Hymnary	Evangelical Lutheran Synod	1996
ELW	Evangelical Lutheran Worship	Evangelical Lutheran Church in America	2006
G3	Gather (Third Edition)	GIA Publications (Roman Catholic)	2011
GTG	Glory to God: The Presbyterian Hymnal	Presbyterian Church (USA)	2013
1982	Hymnal 1982	Episcopal Church in America	1982
LBW	Lutheran Book of Worship	Lutheran Church in America/Evangelical Lutheran Church of Canada	1978
LSB	Lutheran Service Book	Lutheran Church, Missouri Synod	2006
LUYH	Lift Up Your Hearts	Reformed Church in America	2013
NCH	New Century Hymnal	United Church of Christ	1995
PH	Presbyterian Hymnal: Hymns, Psalms, and Spiritual Songs	Presbyterian Church (USA)	1990
UMH	The United Methodist Hymnal	United Methodist Church	1989
VU	Voices United	United Church of Canada	1996
W4	Worship (Fourth Edition)	GIA Publications	2011

Meter Abbreviations

CM	Common Meter	8.6.8.6
LM	Long Meter	8.8.8.8
SM	Short Meter	6.6.8.6
D	Doubled	Repeat Metrical Pattern

Guide for Teaching and Conducting “Herr Jesu Christ, dich zu uns wend” w.o.o

Tune

HERR JESU CHRIST, *Pensum Sacrum*, 1648; *Cantionale Germanicum*, 1628

Meter

LM

German Text

Herr Jesu Christ, dich zu uns wend, attributed to Wilhelm II

Common US Hymnal Texts

- Lord Jesus Christ, be Present Now (CW 230, ELH 23, LBW 253, LUYH 524, LSB 902)
- Before Your Awesome Majesty (ELH 50)
- Christ Jesus, Please Be By Our Side (NCH 375)
- Dear Father, You Have Made Us All (CW 298)
- The Gospel Shows the Father’s Grace (CW 288, LSB 580)
- Lord Jesus Christ, we Humbly Pray (LSB 623)
- Now That the Daylight Fills the Sky (1982 3)
- The Old Year Now Has Passed Away (CW 71)
- Saving Victim, Open Wide (1982 310)
- You Parents, Hear What Jesus Taught (CW 516)

Season and Lectionary References

Easter 2 ABC

Easter season

Hymnary Reference

https://hymnary.org/tune/herr_jesu_christ_dich_13532

https://hymnary.org/text/lord_jesus_christ_be_present_now

Chorale Melody



Distler Melody



Chorale Setting

The Chorale Setting is written on two systems of two staves each (treble and bass clef) in 4/4 time. The key signature has one sharp (F-sharp). The melody is primarily in the treble clef, with some notes in the bass clef. It features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line.

Herr Jesu Christ, dich zu uns wend, J.S. Bach BWV 332

Harmonic Considerations

The harmonic exercises for this chorale isolate the half-step dissonances in the setting.

The image shows a musical score for Soprano and Alto parts, measures 1-6. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into three sections, each with a number above it. Section 1 (measures 1-4) shows the Soprano and Alto parts. Section 2 (measures 5-6) shows the Soprano part with a suspension in measure 5. Section 3 (measures 7-8) shows the Soprano and Baritone parts.

1. Isolates the crossed-voice half-step dissonances between the Soprano and Alto in measures 3-4

2. Isolates the half-step dissonance created by the Soprano suspension in measure 5.

3. Isolates the half-step dissonances created in the Soprano and Baritone part in measure 6.

Rhythmic Considerations

For this motet, have the choir speak the soprano line, where the metric and text accents are aligned. Then, have the choir speak the motet on their parts, emphasizing the importance of the correct word stress in each phrase. Pay close attention to the Baritone line, where the metric and text stress do not align.

Additional Texts

When I Survey the Wondrous Cross

https://hymnary.org/text/when_i_survey_the_wondrous_cross_watts

Praise God from Whom All Blessings Flow

https://hymnary.org/text/praise_god_from_whom_all_blessings_ken

I Know That My Redeemer Lives

https://hymnary.org/text/i_know_that_my_redeemer_lives_what_joy

Be With Me Lord, Where'er I Go

https://hymnary.org/text/be_with_me_lord_whereer_i_go

Guide for Teaching and Conducting
“Auf diesen Tag bedenken wir” op. 5 no. 20

Tune

Christoph Graupner, 1735

Meter

8.7.8.7.8.8.7 with Alleluias

German Text

Johann Zwick, 1539

Common US Hymnal Texts

This text does not appear in any US hymnals. A translation by Catherine Winkworth appears in *Lyra Germanica*, second series under the title “Today Our Lord Went up on High.”⁹³

Season and Lectionary References

Ascension ABC

Hymnary Reference

https://hymnary.org/text/auf_diesen_tag_bedenken_wir

https://hymnary.org/text/today_our_lord_went_up_on_high

Chorale Melody



Auf diesen Tag bedenken wir melody as set by Christoph Graupner.⁹⁴

93. Christian Carl Josias Von Bunsen and Catherine Winkworth, *Lyra Germanica: Second Series. The Christian Life*. (London: Longmans & Company, 1858), 46.

94. Christoph Graupner, *Auf Diesen Tag Bedenken Wir*, ed. Richard Kram (International Music Score Library Project, 2013), accessed October 1, 2016,

Distler Melody



Chorale Setting

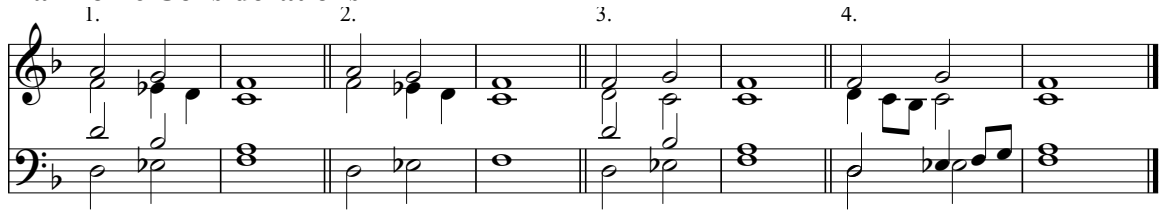
The Chorale Setting is presented in three systems, each with a treble and bass staff. The first system is in 3/4 time and B-flat major. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The second and third systems continue the chorale setting, maintaining the same time signature and key signature. Each system concludes with a double bar line and repeat dots.

Auf diesen Tag bedenken wir, setting by Christoph Graupner⁹⁵

[http://imslp.org/wiki/Auf_diesen_Tag_bedenken_wir,_GWV_1136/35_\(Graupner,_Christoph\)](http://imslp.org/wiki/Auf_diesen_Tag_bedenken_wir,_GWV_1136/35_(Graupner,_Christoph)) Rhythmic values have been halved.

95. Ibid. Rhythmic values halved, instrumental sections removed.

Harmonic Considerations



1. First phrase cadence (m. 5) with all chord tones present (Tenor implied).
2. First phrase cadence as written for three voices.
3. Final cadence with all chord tones present (Tenor implied).
4. Final cadence as written for three voices with Baritone division.

These exercises allow the conductor to introduce these new cadences, which follow a non-traditional cadence pattern.

Rhythmic Considerations

There are no specific rhythmic challenges in this motet.

Additional Texts

Sing Praise to God Who Reigns Above

https://hymnary.org/text/sing_praise_to_god_who_reigns_above

O Lord, Look Down from Heaven, Behold

https://hymnary.org/text/o_lord_look_down_from_heaven_behold

All Glory Be to God on High

https://hymnary.org/text/all_glory_be_to_god_on_high_who_hath_our

Guide for Teaching and Conducting
“Allein Gott in der Höh sei Ehr” op. 5 no. 26

Tune

ALLEIN GOTT IN DER HÖH, Nicholas Decius

Meter

8.7.8.7.8.8.7

German Text

Allein Gott in der Höh sei Ehr, Nikolaus Decius, c. 1539

Common US Hymnal Texts

- All Glory Be to God on High (1982 421, CW 263, ELH 35, ELW 410, LBW 166, LSB 947, LUYH 542, PH 132)
- Across the Sky the Shades of Night (CW 69, LSB 899)
- The Lord Hath Helped Me Hitherto (ELH 71)

Season and Lectionary References

Easter Vigil ABC

Easter 7A

Ascension Day ABC

Trinity Sunday ABC

Proper 4A

Proper 24C

Proper 29C

This hymn can substitute for the *Gloria Patri* during services outside of Lent and Advent

Hymnary Reference

https://hymnary.org/tune/allein_gott_in_der_hoh_decius

https://hymnary.org/text/all_glory_be_to_god_on_high_who_hath_our

Chorale Melody



Distler Melody



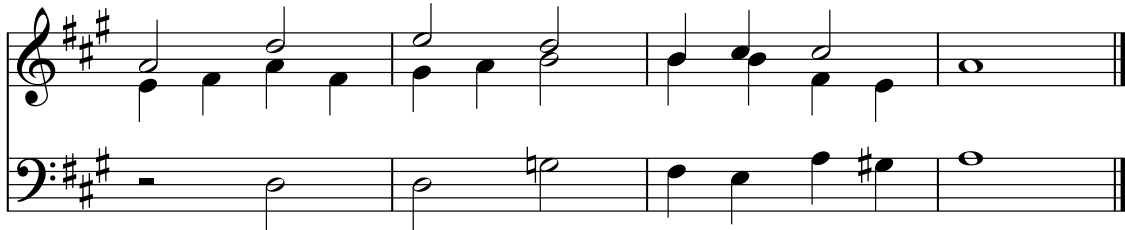
Chorale Setting

The Chorale Setting is a four-part setting in treble and bass clefs, key of D major (two sharps). It is in 3/4 time. The first system (measures 1-8) ends with a double bar line. The second system (measures 9-16) and the third system (measures 17-24) continue the setting, with the final measure of the third system ending with a double bar line.

ALLEIN GOTT IN DER HÖH, *The Chorale Book for England*⁹⁶

⁹⁶ Catherine Winkworth, *The Chorale Book for England* (London: Longmans & Company, 1863).

Harmonic Considerations



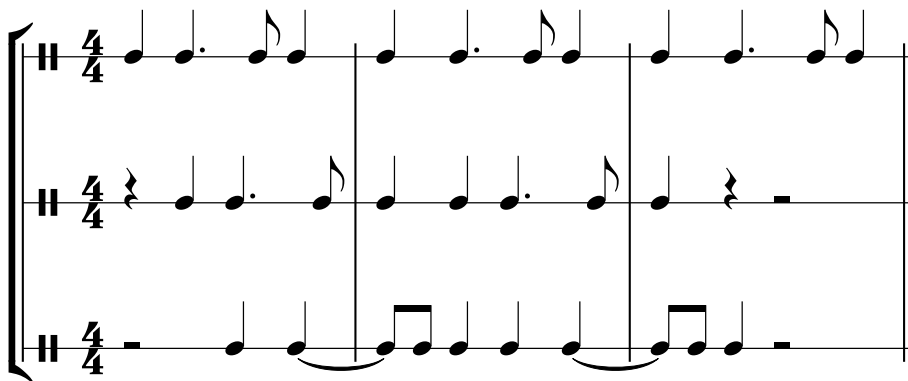
Distler writes several whole step dissonances in this motet that are created by the voices beginning in unison and one voice moving away from the unison. This exercise follows those dissonances and their approaches from the first section of the motet.

Rhythmic Considerations

The rhythmic challenges in this motet come from the canonic rhythms separated by only one beat. Have the choir clap or speak the following rhythm:



Then have them perform the rhythm in canon separated by one beat.



Additional Texts

Sing Praise to God Who Reigns Above

https://hymnary.org/text/sing_praise_to_god_who_reigns_above

O Lord, Look Down from Heaven, Behold

https://hymnary.org/text/o_lord_look_down_from_heaven_behold

Guide for Teaching and Conducting
“Ach Gott, vom Himmel sieh darein” op. 5 no. 29

Tune

ACH GOTT VOM HIMMEL, Martin Luther *Enchiridion*, Erfurt 1524

Meter

8.7.8.7.8.8.7

German Text

Ach Gott, vom Himmel sieh darein, Martin Luther

Common US Hymnal Texts

- O Lord, Look Down from Heaven, Behold (CW 205, ELH 440)⁹⁷

Season and Lectionary References

Reformation Sunday ABC (celebrated only in Lutheran congregations)

Pentecost 3 ABC

Hymnary Reference

https://hymnary.org/tune/ach_gott_vom_himmel

https://hymnary.org/text/o_lord_look_down_from_heaven_behold

Chorale Melody



97. The copyright holder for this modern text would not allow for its inclusion in this edition. To keep the motet appropriate for Reformation Day, an adaptation of *A Mighty Fortress Is Our God*, also by Martin Luther, is provided.

Distler Melody
Version 1



Chorale Setting

Ach Gott vom Himmel sieh darein, J.S. Bach BWV 2

Harmonic Considerations

Soprano 2 and Alto mm. 3-4

Soprano and Alto Stanza 2, mm. 2-3

The harmonic challenges occur in the half step dissonances that are approached both by step and by leap. Some of these dissonances continue in parallel motion.

Rhythmic Considerations

Did we not in our own strength con- fide our side, the
 Is not in the right man on our - - side, the
 stri- ving would be lo choo - - - sing;
 one of God's own lo choo - - - sing?

This motet is the first to explore polymeter in an extended passage. By showing the singers the polymetric passage and how the 4/4 against 3/4 works, singers will comprehend the change in word stress that is needed for this piece.

Additional Texts

A Mighty Fortress Is Our God

https://hymnary.org/text/a_mighty_fortress_is_our_god_a_bulwark

Sing Praise to God Who Reigns Above

https://hymnary.org/text/sing_praise_to_god_who_reigns_above

All Glory Be to God on High

https://hymnary.org/text/all_glory_be_to_god_on_high_who_hath_our

Guide for Teaching and Conducting
“Erhalt uns Herr, bei deinem Wort” op. 5 no. 32

Tune

ERHALT UNS HERR, Joseph Klug *Geistliche Lieder* (1535)

Meter

LM

German Text

Erhalt uns Herr, bei deinem Wort, Martin Luther

Common US Hymnal Texts

- Lord, Keep us Steadfast in Thy Word (CW 203, ELH 589, ELW 517, LSB 655, LBW 230)
- Again We Keep This Solemn Fast (NCH 187, W4 474,
- Descend, O Spirit, Purging Flame (1982 297)
- Lord God, to Thee, We Give All Praise (LSB 522)
- Lord, Open Thou My Heart to Hear (CW 282, ELH 24, LSB 908)
- The Glory of These Forty Days (ELW 320, G3 481, GTG 165, 1982 143, PH 87, W4 467)
- The Law of God Is Good and Wise (CW 287, ELH 492, LSB 579)
- O Christ the Healer (GTG 793, PH 380, UMH 265, W4 978)
- The Storm Is Strong (W4 692)
- Take Up Your Cross, the Savior Said (G3 801, LUYH 326, W4 761)
- When Christ’s Appearing Was Made Known (1982 132)

Season and Lectionary References

Reformation Sunday ABC (Celebrated only in Lutheran congregations)

Easter 5A

Easter 6A

Easter 7ABC

Proper 16A

Proper 12BC

Proper 24C

Hymnary Reference

https://hymnary.org/tune/erhalt_uns_herr_klug

https://hymnary.org/text/lord_keep_us_steadfast_in_your_word

Chorale Melody



Distler Melody



Chorale Setting



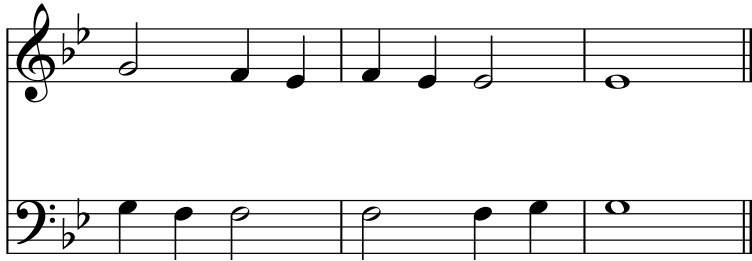
ERHALT UNS HERR, *Geistliche Lieder* (1535), Joseph Klug

Harmonic Considerations

There are instances where dissonance is approached and/or resolved by leap rather than step. The following example is from the first full measure between the Alto and Baritone voices.



The dissonances throughout do not all resolve in the same fashion. The exercise below will help the choir to experience the different ways the dissonances resolve.



Rhythmic Considerations

Distler is not consistent in his use of the 3/2 time signature and uses both the 2+2+2 and 3+3 quarter note groupings. He often uses the patterns at the same time in different voice parts. The choir must know which pattern they are using. Using count singing, have the choir count these measures in both 3/2 and 6/4 and identify which metric pattern they are using in each of the 3/2 measures.

There are also instances where it is difficult to see the middle of the measure, which can cause singers to either rush through the measure or hold a note too long. This is evident in the two-part setting for stanza 2. The singers must be confident singing across the bar line and across the middle of the measure to emphasize the rhythmic contrasts between the lines.

This motet will prepare choirs for Renaissance and Baroque literature where the bar lines were added later by editors. The rhythmic relationships between the voices in this motet promote the part independence needed for this style of music.

Additional Texts

O Love, How Deep, How Broad, How High

https://hymnary.org/text/o_love_how_deep_how_broad_how_high

O Master, Let Me Walk with Thee

https://hymnary.org/text/o_master_let_me_walk_with_thee

When I Survey the Wondrous Cross

https://hymnary.org/text/when_i_survey_the_wondrous_cross_watts

Guide for Teaching and Conducting

“Die helle Sonn’ leucht’ t jetzt herfür” op. 5 no. 44

Tune

DIE HELLE SONN, Melchior Vulpus, 1609

Meter

LM

German Text

Die helle Sonn' leucht't jetzt herfür, Nikolas Herman, 1560

Common US Hymnal Texts

- The Radiant Sun Shines in the Skies (ELH 78)
- Blest is the Man, Forever Blest (ELH 416)
- God Loved the World (LBW 292)

Season and Lectionary References

Matins

Lent 1C

Proper 24 B

Hymnary Reference

https://hymnary.org/tune/die_helle_sonn_leucht_vulpus

https://hymnary.org/text/the_radiant_sun_shines_in_the_skies

Chorale Melody



Distler Melody
First Mèlody



Second Melody



Chorale Setting



DIE HELLE SONN, Melchoir Vulpius⁹⁸

Harmonic Considerations

In the Soprano and Alto 1 part, there are dissonances that are created with oblique motion in measure 3. Sing through this measure slowly, emphasizing the half step dissonances in the measure.

Rhythmic Considerations

Much of the rhythmic difficulty in this motet is contained in the melody. The rhythm of Distler's melody is quite different from the original chorale melody. The polymetric relationships between the parts become more evident in this motet. Speaking through the text and using a kinesthetic action (such as a stomp or clap) to emphasize accented syllables will help singers perform the proper phrasing in the motet.

Additional Texts

All People That on Earth Do Dwell

https://hymnary.org/text/all_people_that_on_earth_do_dwell

Be with Me Lord, Where'er I Go

https://hymnary.org/text/be_with_me_lord_whereer_i_go

From All that Dwell Below the Skies

https://hymnary.org/text/from_all_that_dwell_below_the_skies

I Know that My Redeemer Lives

https://hymnary.org/text/i_know_that_my_redeemer_lives_what_joy

98. Lutheran Church-Missouri Synod, ed., *The Lutheran Hymnal* (St. Louis: Concordia Publishing House, 1941), 547.

Jesus Shall Reign Wheree'er the Sun

https://hymnary.org/text/jesus_shall_reign_whereer_the_sun

Lord, Speak to Me that I May Speak

https://hymnary.org/text/lord_speak_to_me_that_i_may_speak

Guide for Teaching and Conducting
“O Heiland, reiß die Himmel auf” w.o.o (op. 5 no. 1a)

Tune

O HEILAND REISS DIE HIMMEL AUF, *Rheinfelsisches Deutsches Catholisches Gesangbuch*, 1666.

Meter

8.8.8.8

German Text

O Heiland, reiß die Himmel auf, Fredrich von Spee, 1623

Common US Hymnal Texts

- O God, Creation’s Secret Force (1982 14)
- O Heavenly Word, Eternal Light (1982 64)
- O Morning Star, O Radiant Sun (LUYH 472)
- O Savior, Rend the Heavens Wide (CW 22, ELH 97, LSB 355, LBW 38)
- Preach You the Word and Plant It Home (CW 543)
- The Star Proclaims the King Is Here (CW 91)

Season and Lectionary References

Advent ABC

Hymnary Reference

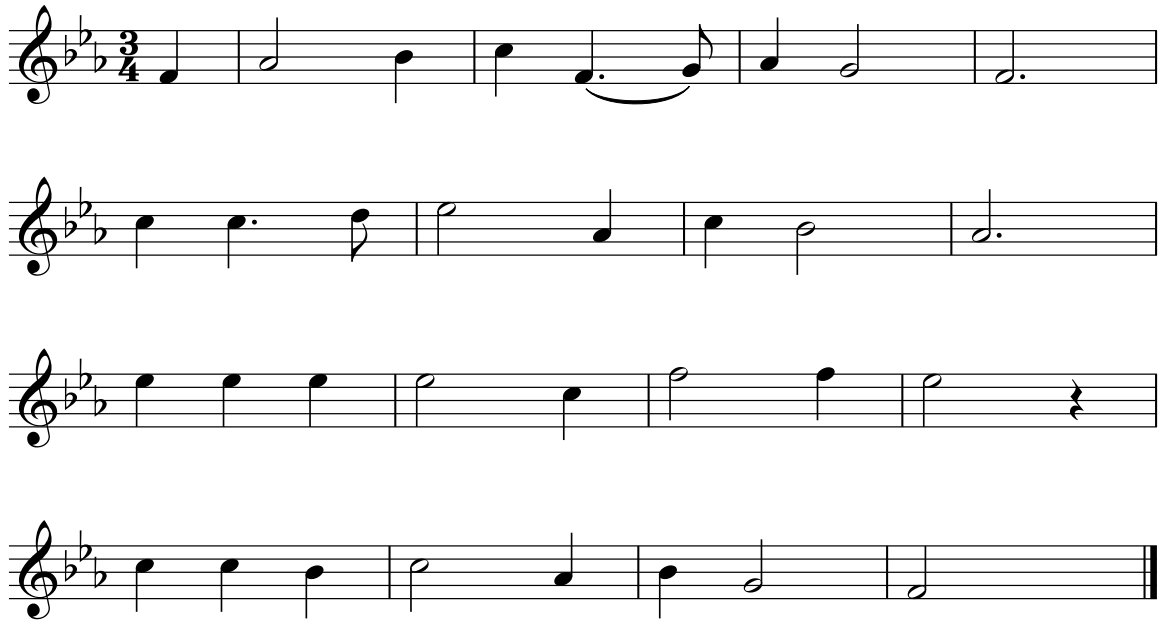
https://hymnary.org/tune/o_heiland_reiss_die_himmel_auf

https://hymnary.org/text/o_savior_rend_the_heavens_wide

Chorale Melody



Distler Melody



Chorale Setting

The musical score is written in 3/4 time and consists of four systems, each with a treble and bass staff. The key signature has one sharp (F#). The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The first system shows a series of chords and a melodic line starting on a half note. The second system continues the melody with eighth and quarter notes. The third system features a more active bass line with eighth notes. The fourth system concludes the piece with a final cadence in both staves.

O HEILAND REISS DIE HIMMEL AUF, *Rheinfelssich Deutsches Catholisches Gesangbuch*, Augsburg, 1666⁹⁹

99. Wisconsin Evangelical Lutheran Synod, ed., *Christian Worship: A Lutheran Hymnal* (Milwaukee: Northwestern Pub. House, 1993), 91. Adapted to reflect the meter of the Distler setting.

Harmonic Considerations

This motet contains dissonances that resolve in contrary motion through voice crossing. This gives the listener the sense that the dissonance is resolving through oblique motion rather than in two different voices. This happens twice between the two Alto voices.



Rhythmic Considerations

The second Alto must ensure that the text accents are in the correct place in this motet. The text accent does not always line up with the strong beat in each measure. The Alto part may feel canonic at times but is not. Exercises encouraging part independence will be helpful for this motet.

Additional Texts

He That Hath Made His Refuge God

https://hymnary.org/text/he_that_hath_made_his_refuge_god

Let Zion's Watchmen All Awake

https://hymnary.org/text/let_zions_watchmen_all_awake

O God of Love, O King of Peace

https://hymnary.org/text/o_god_of_love_o_king_of_peace

On Jordan's Bank, the Baptist's Cry

https://hymnary.org/text/on_jordans_bank_the_baptists_cry

Our Soul Shall Magnify the Lord

https://hymnary.org/text/our_soul_shall_magnify_the_lord

When I Survey the Wondrous Cross

https://hymnary.org/text/when_i_survey_the_wondrous_cross_watts

Additionally, many metrical psalms are set to this meter.

Guide for Teaching and Conducting
“Es kommt ein Schiff, geladen” op. 5 no. 4 (4a)

Tune

ES KOMMT EIN SCHIFF GELADEN, *Andernacher Hymns*, 1608

Meter

7.6.7.6.

German Text

Es kommt ein Schiff, geladen, Daniel Sudermann, 1626 after a Fifteenth century hymn, possibly by Johannes Tauler.

Common US Hymnal Texts

This text does not appear in any modern hymnal in the US. The tune appears with texts related to the book of Revelation in some lesser utilized hymnals.

Season and Lectionary References

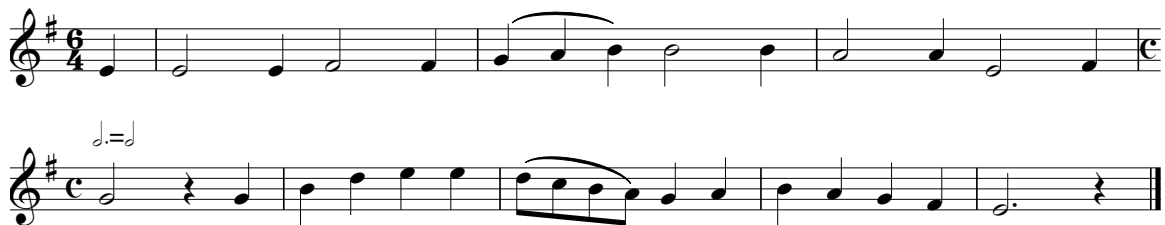
Advent ABC

Hymnary Reference

https://hymnary.org/tune/es_kommt_ein_schiff_geladen

https://hymnary.org/text/es_kommt_ein_schiff_geladen

Chorale Melody



Distler Melody

Manuscript Version 1



Manuscript Version 2



Published Version



Chorale Setting

The image shows a musical score for a chorale setting. It consists of two systems of music. The first system is in 6/4 time, with a treble and bass staff. The second system is in 4/4 time, also with a treble and bass staff. The key signature is one sharp (F#). The music features a mix of chords and moving lines, with some measures containing multiple notes in a single voice part. The score is written in a clear, standard musical notation.

ES KOMMT EIN SCHIFF GELADEN, harm. Redden-Liotta

Harmonic Considerations

The melody for this motet in the published version starts in the middle voice and moves to the top voice. Much of the harmonic interest in this motet is in the use of oblique motion. This happens between the middle and lower voice in the second phrase (“It brings the baby”) and between all three voices in the final two measures. Isolate these phrases out of time to allow the singers to hear the dissonances and recognize where the phrase is dissonant (tension) and where it is consonant (release).

While the published version is in E minor, the manuscript version is more harmonically complex. Have the singers perform the example on a neutral syllable to move from chord to chord out of time so they hear the progression from beginning to end.

Rhythmic Considerations

The transition from the triple to duple meter is common in Renaissance and Baroque music. Rather than keep with convention and have the large beat remain constant (dotted half=half) Distler chooses to keep the quarter note constant. This makes the duple (or compound meter) sections feel faster than the triple meter sections. The goal is to keep the quarter note pulse constant, which will help the singers develop a stronger sense of an internal pulse. To help the singers feel the difference, sing the chorale both with the quarter note constant and with the half/dotted half constant. Then look at the motet with this rhythmic idea in mind.

This motet is also the first with multimetric polymeter, although in a very limited capacity. The top two voices move in 8/4 while the bottom voice continues in 4/4. These phrases should be shaped according to their meter.

Additional Texts

When Christmas Morn is Dawning

https://hymnary.org/text/when_christmas_morn_is_dawning_in_faith

Guide for Teaching and Conducting
“Maria durch ein Dornwald ging” op. 5 no. 2

Tune

Maria durch ein Dornwald ging, German Carol

Meter

Irregular

German Text

Maria durch ein Dornwald ging, Traditional German Carol

Common US Hymnal Texts

This carol does not appear in any common hymnals. It does appear in Roman Catholic hymnals in Germany.

Season and Lectionary References

Advent ABC

Hymnary Reference

https://hymnary.org/tune/maria_walked_through_woods_german

Chorale and Distler Melody

Chorale Melody and Distler Melody 1



Distler Melody 2



Chorale Setting



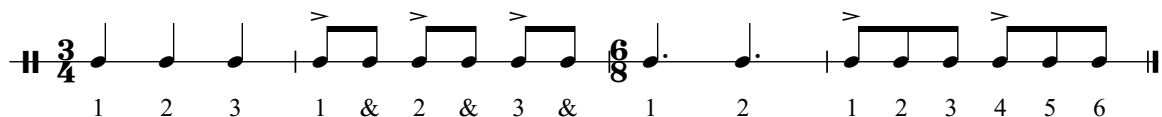
Traditional Carol Setting as found in *Geistliche Volkslieder mit ihren ursprünglichen Weisen gesammelt aus mündlicher Tradition und seltenen alten Gesangbüchern*, Paderborn 1850¹⁰⁰

Harmonic Considerations

The dissonance in this motet is treated in a traditional manner. A slow rehearsal of each section will help ensure the voices are aligned.

Rhythmic Considerations

The rhythmic challenges appear in the third stanza setting in this motet. Distler moves from 4/4 to 3/4 to 6/8 with the eighth note remaining constant. Word stress is the most important concept to remember when changing meters. Have the choir clap the quarter and eighth notes in the 3/4 and the dotted quarter in the 6/8 to feel the difference between the two meters.



Additional Texts

No additional texts fit this tune as set by Distler. Additional texts have been written to an altered version of this tune.

100. John Eckhard and Tobias Widmaier, "Maria durch 'nen Dornenwald ging (Wallfahrtslied 1850)," *Populäre und traditionelle Lieder*, last modified August 7, 2009, accessed March 20, 2020, http://www.liederlexikon.de/lieder/maria_durch_ein_dornwald_ging/editiona.

Guide for Teaching and Conducting
“Mit Ernst, O Menschenkinder” op. 5 no. 5

Tune

VON GOTT WILL ICH NICHT LASSEN, *Recueil de plusieurs chansons*, Lyons 1557

Meter

7.6.7.6.6.7.7.6

German Text

Mit Ernst, o Menschenkinder, Valentin Thilo, 1662

Common US Hymnal Texts

- Arise, O Christian People (LSB 354)
- Rise, Children of the Kingdom (ELH 105)

Season and Lectionary References

Advent 2B

Advent 2C

Hymnary Reference

https://hymnary.org/tune/von_gott_will_ich_nicht_lassen

https://hymnary.org/text/arise_o_christian_people

Chorale Melody



Distler Melody



Chorale Setting

The Chorale Setting is presented in three systems, each with a treble and bass staff. The key signature is one flat (F major or D minor), and the time signature is 4/4. The setting features a simple harmonic structure with a mix of quarter, eighth, and half notes, and rests, typical of a chorale. The piece concludes with a double bar line.

VON GOTT WILL ICH NICHT LASSEN, J.S. Bach BWV 419 (transposed from A minor)

Harmonic Considerations

For this motet, singing the Bach harmonization will help with many of the harmonic elements. In the three-voice settings, the Soprano and Alto parts cross in the A section of the bar form, which can be challenging for some singers. For the range of this motet, it may be helpful to evenly split your Soprano and Alto sections between the two parts to give some support to the high and low notes in the range.

Rhythmic Considerations

The three-voice setting has no specific rhythmic challenges. The two-voice setting for the inner voices contains several challenges in the Alto part and the Soprano melodic rhythm is different. Speaking the rhythms using kinesthetic motions to show word stress (a stomp or clap on the stressed syllable) will be beneficial to hear how the two parts interact with one another.

Additional Texts

From God Shall Naught Divide Me

https://hymnary.org/text/from_god_shall_naught_divide_me

From God Nothing Shall Move Me

https://hymnary.org/text/from_god_can_nothing_move_me

Guide for Teaching and Conducting
“Christum wir sollen loben schon” op. 5 no. 7

Tune

CHRISTUM WIR SOLLEN LOBEN SCHON, chant, adapted by Martin Luther

Meter

8.8.8.8

German Text

Christum wir sollen loben schon, Martin Luther after *A Solis Ortus Cardine*

Common US Hymnal Texts

- From East to West, from Shore to Shore (ELH 267, 1982 77, LBW 64, LSB 385)
- Now Praise We Christ the Holy One (CW 39)

Season and Lectionary References

Christmas Eve ABC

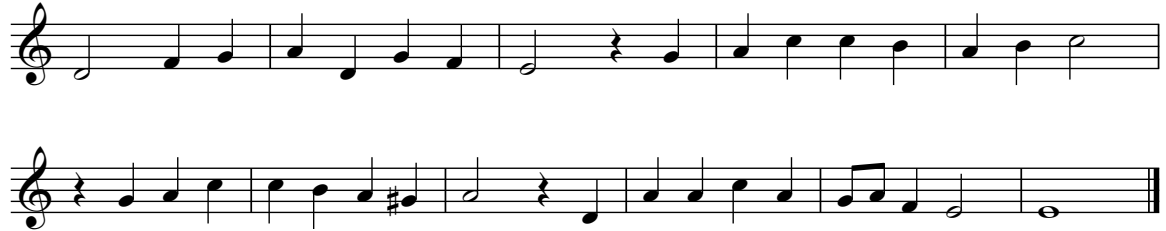
Christmas ABC

Hymnary Reference

https://hymnary.org/tune/christum_wir_sollen_loben_schon

https://hymnary.org/text/now_praise_we_christ_the_holy_one

Chorale Melody



Distler Melody



Chorale Setting

The Chorale Setting is a two-part setting in 4/4 time. The upper part is a single-line melody in treble clef, and the lower part is a single-line bass line in bass clef. The setting is characterized by its complex, winding path and the use of ligatures and slurs to connect groups of notes. The upper part features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The lower part is primarily composed of quarter and eighth notes, with some rests.

Christum wir sollen loben schon, Michael Praetorius (1609)¹⁰¹

Harmonic Considerations

Distler takes much freedom in setting this chorale melody and makes several alterations to the melody in the spirit of Renaissance melodic embellishment. This is also the most harmonically complex motet so far in the order in which they were composed. Some of

101. Leonard Woolsey Bacon and Nathan H. Allen, eds., *The Hymns of Martin Luther* (London: Hodder and Stoughton, 1884), 18.

the chords are incomplete and imply a complex harmonic structure. Have each voice sing through their part as an independent melody and then with another part to see how each part interacts with one another. The first chord also begins with a dissonance, providing a further challenge with this motet.

Rhythmic Considerations

The rhythmic challenges come from text placement and knowing which voices are moving together. In previous motets where there are complex rhythms, Distler would use canonic entrances or polymetric rhythmic structures from the beginning of the motet. Distler chooses to start the motet homorhythmically but the text underlay is immediately different in the Baritone part. Then the rhythms get more complex. The excerpt below shows the difference in the syllabic stress between the parts.

1. Now praise we *Christ,* the *Ho* - - ly One, the *spot* - less

1. Now praise we *Christ,* the *Ho* - - - ly One, the *spot* - less

1. Now praise we _____ *Christ,* _____ the *Ho* - - ly One,

Additional Texts

All Praise to Thee, My God This Night

https://hymnary.org/text/all_praise_to_thee_my_god_this_night

From All That Dwell below the Skies

https://hymnary.org/text/from_all_that_dwell_below_the_skies

I Know that My Redeemer Lives

https://hymnary.org/text/i_know_that_my_redeemer_lives_what_joy

O Thou Who Camest from Above

https://hymnary.org/text/o_thou_who_camest_from_above

Lift Up Your Heads, Ye Mighty Gates

https://hymnary.org/text/lift_up_your_heads_ye_mighty_gates_behol

From Heaven Above to Earth I Come

https://hymnary.org/text/from_heaven_above_to_earth_i_come_to_bea

Guide for Teaching and Conducting
“Wie schön leucht’ t uns der Morgenstern” op. 5 no. 11

Tune

WIE SCHÖN LEUCHTET, Philipp Nicolai, 1599

Meter

8.7.7.8.8.7.4.8.4.8

German Text

Wie schön leuchtet der Morgenstern, Philipp Nicolai, 1599

Common US Hymnal Texts

- How Bright Appears the Morning Star (1982 496, 1982 497, LUYH 101)
- How Brightly Beams the Morning Star (VU 98)
- How Lovely Shines the Morning Star (ELH 167)
- O Holy Spirit, Enter In (CW 184, ELH 27, ELW 786, LBW 459, LSB 913, VU 369)
- O Morning Star, How Clear and Bright (NCH 158, PH 69, UMH 247)
- O Morning Star, How Fair and Bright (CH 105, ELW 308, GTG 827, LSB 395, W3 389, W3 390)
- Rejoice, Rejoice, This Happy Morn (ELH 142, LBW 43, LSB 391)

Season and Lectionary References

Epiphany ABC

Proper 6 A

Hymnary Reference

https://hymnary.org/tune/wie_schon_leuchtet_nicolai

https://hymnary.org/text/o_morning_star_how_fair_and_bright_you_s

Chorale Melody



Distler Melody



Chorale Setting

The musical score is written for a chorale setting in G major (one sharp) and common time (C). It consists of four systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble staff starting on G4 and a bass staff starting on G2. The second system continues the melody in the treble staff. The third system shows a change in the bass line. The fourth system concludes the piece with a final cadence in both staves.

Wie schön leuchtet die Morgenstern, J.S. Bach BWV 1

Harmonic Considerations

There are no specific harmonic challenges in this motet. The harmonic language used by Distler is similar to other settings of this tune. This motet can be used to demonstrate the idea of tension and release in Renaissance and early Baroque music, as there are many instances of dissonance with immediate consonant resolution.

The melody is passed from voice to voice in the B section of the motet. It is in the Soprano for one measure, in the Alto (ornamented) for one measure, and then in the Baritone part for the remainder of the phrase.

Rhythmic Considerations

There is one polymetric phrase in this motet, appearing in the B section. The Soprano and Alto parts begin in 4/4; when the Baritone enters, the first section of their phrase is in 6/4, entering in the second half of a 4/4 measure in the Soprano and Alto parts. Have the choir speak this with the emphasis on the half notes and dotted half notes to demonstrate where the stress belongs in these measures.

The musical score consists of three staves: Soprano (top), Alto (middle), and Baritone (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano and Alto parts begin in 4/4. The Baritone part enters in 6/4, which is equivalent to 3 measures of 4/4, starting in the second measure of the 4/4 phrase. The score shows the first four measures of the phrase, with the Baritone part starting in the second measure of the 4/4 phrase.

Soprano: 1-2 3-4 1 2 & 3-4

Alto: 1 & e & 3-4

Baritone: 1-2 3 & 4-5 6 1 2 & 3 4

quasi $\frac{6}{4}$ $\frac{4}{4}$

Additional Texts

The peculiarity of this meter does not lend itself to any other common texts.

Guide for Teaching and Conducting “In Gottes Namen fahren wir” op. 5 no. 42

Tune

IN GOTTES NAMEN (DIES SIND DIE HEIL'GEN) Thirteenth Century German

Meter

LM with Kyrie

German Text

In Gottes Name fahren wir, Sixteenth century German text.

Common US Hymnal Texts

The translation of the original text with this tune is not located in any commonly used hymnals. A translation of the original text was completed by Catherine Winkworth in *Lyra Germanica: The Christian Life* (1859), replacing the “Kyrie Eleis” of the original German text with “Hallelujah.” A metric version of the Ten Commandments by Martin Luther has been translated and set to this tune as ELH 490 and LSB 581. This text also appears with the DIES SIND DIE HELI'GEN tune in Bach's chorales.¹⁰²

Season and Lectionary References

Confirmation Services

Christmas 2ABC

Trinity Sunday ABC

Proper 10B

All Saints C

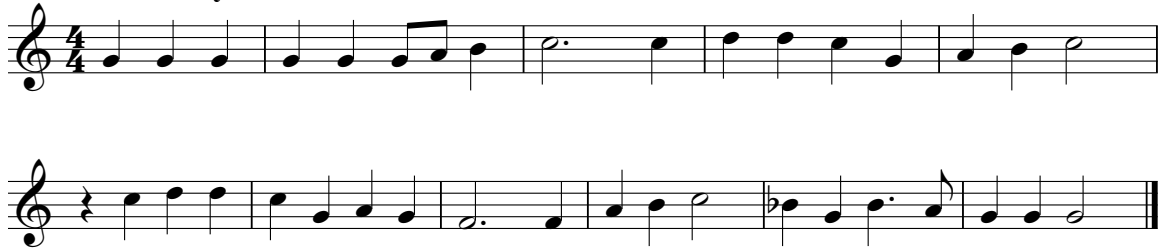
Hymnary Reference

https://hymnary.org/tune/in_gottes_namen_fahren_wir

https://hymnary.org/tune/dies_sind_die_heiligen_german

https://hymnary.org/text/in_gods_name_let_us_on_our_way

Chorale Melody



102. See Bach, 389 Chorales no. 66. In Bach's setting of this chorale, the meter is set differently, with the first strong accent on the second pitch, rather than the fourth as printed in the Lutheran Hymnal 1941.

Distler Melody



Chorale Setting



DIES SIND DIE HEIL'GEN *The Lutheran Hymnal* (1941)¹⁰³

Harmonic Considerations

Singers need to understand the difference between the modal setting of this motet and the harmonic structure of the original chorale. The melody is generally written in G Mixolydian, with a momentary shift into G harmonic minor in the penultimate measure. The original chorale is harmonized in G Mixolydian, and the harmonization and final cadence progresses to G major. Distler's harmonization does not assume the Mixolydian mode of the melody.

Rather, his harmonization is very free and is dependent on the individual notes of the chorale melody, with a cadence in A minor in measure 5 and cadencing in C major at the end. Have the choir sing an exercise using the Mixolydian scale rather than a major scale to explore singing in this mode.

103. Lutheran Church-Missouri Synod, *The Lutheran Hymnal*, 287.

Rhythmic Considerations

There are no specific rhythmic challenges in this motet. There are several figures that are common to Renaissance and Baroque style that occur in the first Alto part, which provide rhythmic contrast throughout the piece.

Additional Texts

The Hands of Christ, the Caring Hands

http://www.jubilate.co.uk/songs/the_hands_of_christ_the_caring_hands

'Tis Not to Ask for Gifts Alone

https://hymnary.org/text/tis_not_to_ask_for_gifts_alone

The New Church Year Again Is Come

https://hymnary.org/text/the_new_church_year_again_is_come

Guide for Teaching and Conducting “Vaterunser” op. 5 no. 49

Tune

VATER UNSER, Valentin Schumann, *Geistliche Lieder*, 1539

Meter

8.8.8.8.8.8

German Text

Vater unser in Himmelreich, Martin Luther

Common US Hymnal Texts

- Our Father, God in Heaven Above (ELW 746, 747)
- Our Father, Lord of Heaven and Earth (LUYH 919, PH 590)
- Our Father, Thou In Heaven Above (ELH 383)
- Our Father, Who From Heaven Above (CW 410, LSB 766)
- Before Thee, God, Who Knowest All (CW 306, ELH 493)
- Before Thy Throne, O God, We Kneel (1982 575)
- I Fall Asleep in Jesus’ Wounds (CW 608, ELH 530)
- Jesus Your Boundless Love to Me (CW 479)
- Not Unto Us, O Lord of Heaven (LUYH 573)
- Now I Have Found the Ground Within (ELH 499)
- O Lord, My God, I Cry to Thee (ELH 573)
- O Lord, You Have in Your Pure Grace (CW 407, LBW 442)
- Thou Hidden Love of God (UM 414)
- To You, Omniscient Lord of All (LBW 310, LSB 574)

Season and Lectionary References

The texts based on the “Our Father” can be used during any communion service.

Hymnary Reference

https://hymnary.org/tune/vater_unser_55345

https://hymnary.org/text/our_father_god_in_heaven_above_we_pray

Chorale Melody



Distler Melody

Version 1



Version 2



Chorale Setting



VATER UNSER Valentin Schumann, *Geistliche Lieder*, 1539¹⁰⁴

Harmonic Considerations

This motet contains several harmonic challenges. Distler sets the motet in the minor key rather than the modal harmony of the original chorale. The motet also contains several instances of dissonance created and resolved through oblique motion. For example, the first major dissonance is at the end of the first full measure where the Alto maintains the C while the Soprano and Tenor both create dissonances through parallel motion before resolving to the unison in measure two. In order to hear these chords, have the choir sing each chord out of time and ensure the tuning is correct. Then sing with the correct rhythmic values at a slower tempo before singing the motet at the proper tempo.

Rhythmic Considerations

The rhythmic challenges in this motet are in the two voice stanzas. Speak the text in rhythm. Then add a kinesthetic action (such as a clap or stomp) to the strong syllables in each word to show where the word stress is intended to fall. This will encourage independent phrasing in the polymetric setting.

104. As presented in Evangelical Lutheran Church in America and Evangelical Lutheran Church in Canada, eds., *Evangelical Lutheran Worship*, Pew ed. (Minneapolis, MN: Augsburg Fortress, 2006), 746.

Additional Texts

God of Our Fathers, Known of Old (Kipling)

https://hymnary.org/text/god_of_our_fathers_known_of_old

O Come, O Come, Emmanuel

https://hymnary.org/text/o_come_o_come_emmanuel_and_ransom

Eternal Father, Strong to Save

https://hymnary.org/text/eternal_father_strong_to_save_whose_arm

And Can It Be, That I Should Gain

https://hymnary.org/text/and_can_it_be_that_i_should_gain

God Is Our Refuge in Distress (Psalm 46)

https://hymnary.org/text/god_is_our_refuge_in_distress_a_pre_tate

Guide for Teaching and Conducting “Nun bitten wir den heiligen Geist” op. 5 no. 22

Tune

NUN BITTEN WIR, Johann Walther, 1524

Meter

9.8.11.9 with Kyrie/10.8.11.9 with Kyrie

German Text

Nun bitten wir den Heiligen Geist, Martin Luther, 1524

Common US Hymnal Texts

- Now to the Holy Spirit, Let Us Pray (ELW 743, LBW 317)¹⁰⁵
- To God the Holy Spirit, Let Us Pray (LSB 768)
- We Now Implore the Holy Ghost (CW 190)

Season and Lectionary References

Ascension ABC

Pentecost B

Trinity Sunday C

Proper 13 B

Hymnary Reference

https://hymnary.org/tune/nun_bitten_wir

https://hymnary.org/text/to_god_the_holy_spirit_let_us_pray

Chorale Melody



105. The copyright holder for this modern text would not allow for its inclusion in this edition. An altered public domain text has been substituted from Leonard Woolsey Bacon and Nathan H. Allen, eds., *The Hymns of Martin Luther* (London: Hodder and Stoughton, 1884), 40.

Distler Melody



Chorale Setting

The Chorale Setting is written in G major (one sharp) and common time (C). It consists of three systems, each with a treble and bass staff. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The third system contains measures 17 through 20, ending with a double bar line.

NUN BITTEN WIR DEN HEILIGEN GEIST *Geystliche gesank Buchleyn, 1524*

Nun Bitten Wir den Heiligen Geist, J.S. Bach BWV 385 (transposed)

Harmonic Considerations

1. Large form harmonic progression of the original chorale, I-V-V/V-V-I
2. Large form harmonic progression of the Distler motet, I-V-V/V-V-vi-V/vi-vi

Rhythmic Considerations

Often, choirs will have difficulty moving between the 4/4 and 3/2 time signatures, with the quarter note staying constant. Instruct the choir to count the quarter notes in cut time using count singing techniques (1 & 2 &) and then move to the 3/2 measure (1 & 2 & 3 &) while keeping the quarter note constant. Then have the choir count the measures in 4/4 and 3/2 using smaller subdivisions in the 3/2 measures. (1 & 2 & 3 & 4 & — 1 e & a 2 e & a 3 e & a) while keeping the pulse constant.

The example shows two measures of music in two staves. The top staff uses a treble clef and a common time signature. The first measure is in 2/2 time, with a quarter note followed by a half note, and the count '1 & 2 &'. The second measure is in 3/2 time, with a quarter note followed by two eighth notes, and the count '1 & 2 & 3 &'. The bottom staff uses a bass clef and a common time signature. The first measure is in 4/4 time, with a quarter note followed by three eighth notes, and the count '1 & 2 & 3 & 4 &'. The second measure is in 3/2 time, with a quarter note followed by two eighth notes, and the count '1 e & a 2 e & a 3 e & a'.

Understanding the canonic structures will assist the choir to be confident in their entrances. The example below shows how the canonic entrances create the polymetric structures by showing the original with word stress bracketed and in multimetric polymeter as Distler would have used in later compositions.

The example shows two systems of three-part musical notation (treble, alto, and bass staves) in G major. The first system is in 4/4 time. The lyrics are 'Now to the Ho - ly Spir - it let us pray'. The second system is in 3/2 time. The lyrics are 'Now to the Ho - ly Spir - it let us pray'. The notation shows how the canonic structures create the polymetric structures by showing the original with word stress bracketed and in multimetric polymeter as Distler would have used in later compositions.

Additional Texts

This meter does not have any additional texts.

Guide for Teaching and Conducting
“O Mensch, bewein dein’ Sünde groß” op. 5 no. 15

Tune

O MENSCH BEWEIN, Matthäus Greiter, *Strassberger Kirchenamt*, 1525¹⁰⁶

Meter

8.8.7.8.8.7 D

German Text

O Mensch, bewein dein’ Sünde groß, Sebald Heyden, 1530¹⁰⁷

Common US Hymnal Texts¹⁰⁸

- Give Praise to God with Reverence Deep (Psalm 68:20-35) (LUYH 212)
- Lift Up Your Voices, Shout, and Sing (Psalm 68:1-19) (LUYH 211)
- O Sinner, Come Thy Sin to Mourn (ELH 272)
- O Man, Thy Grievous Sin Bemoan (Novello Edition, *St. Matthew Passion*, J.S. Bach, ed. Elgar/Atkins)

Season and Lectionary References

Lent 6/Liturgy of the Passion ABC

Good Friday ABC

Hymnary Reference

https://hymnary.org/tune/old_113th_greiter

https://hymnary.org/text/o_mensch_bewein_dein_suende_gross

106. See “OLD 113TH,” Hymnary.Org (Grand Rapids, MI: Calvin College, n.d.), accessed November 22, 2018, https://hymnary.org/tune/old_113th. The tune is also commonly known as Old 113th /Genevan 68/Westminster College. These versions of the tune are altered to fit an 8.8.8 D meter or an 8.8.7 text that has more than four lines in the stanza. In the most popular version, Old 113th, the third phrase is repeated twice before moving to the final phrase, and the fourth phrase is omitted entirely. While the tunes are clearly related, the change in meter keeps the texts from being easily interchangeable. The most popular text to this altered tune is Isaac Watts’ versification of Psalm 146, I’ll Praise My Maker While I’ve Breath.

107. The original Heyden text contains 28 stanzas and tells the entire Passion story from the last supper to the resurrection. Distler sets the first and last stanzas in his motet.

108. The texts presented here can be used with the Distler setting. Other texts that are used with the variants on this tune do not fit the metric structure of the motet.

Chorale Melody



Distler Melody



Chorale Setting

Chorale Setting

O Mensch, bewein dein' Sünde groß J.S. Bach BWV 402

O MENSCH BEWEIN DEIN SUNDE GROSS Hymn setting¹⁰⁹

Harmonic Considerations

This motet contains traditional harmonies and dissonance resolutions. The conductor must assist the singers recognize where voice crossings exist, as the Alto part crosses both the Soprano and Tenor throughout the motet. Do the singers identify this or the conductor?

Rhythmic Considerations

Settings of this tune are frequently set without a time signature and freely alternate between duple and triple sections. The Alto and Tenor are based on an isometric (even rhythm) form of the tune and the Soprano is based on a rhythmic version of the tune. Distler could have used multimeter in this motet to notate this with clarity. Singing with attention to where the text accents fall will ensure the polyrhythm will be heard.

109. Henry Kuiper, ed., *The New Christian Hymnal* (Grand Rapids, MI: William B. Eerdmans Pub. Co., 1929), 442.

O man, thy grie - vous sin be - moan, for which Christ left his
 Of vir - gin pure and un - de - filed he here was born, our

Fa - ther's throne, from high - est heav'n desc - end - ing.
 Sa - vior mild, for sin to make a - tone - ment.

“O Mensch, Bewein dein Sünde groß” Soprano line in multimetric polymeter

Additional Texts

I Sing the Birth Was Born Tonight

https://hymnary.org/text/i_sing_the_birth_was_born_tonight

Guide for Teaching and Conducting
“Erschienen ist der herrlich’ Tag” op. 5 no. 17

Tune

ERSCHIENEN IST DER HERRLICH TAG, Nikolaus Herrman

Meter

LM With Alleluias

German Text

Erschienen ist der herrlich’ Tag,

Common US Hymnal Texts

- On Earth Has Dawned this Day of Days (1982 201)
- That Easter Day with Joy Was Bright (LBW 154)

Season and Lectionary References

Easter ABC

Hymnary Reference

https://hymnary.org/tune/erschienen_ist_der_herrlich_tag_herman

https://hymnary.org/text/on_earth_has_dawned_this_day_of_days

Chorale Melody



Distler Melody



Chorale Setting



“Erschienen ist der Herrlich' Tag,” J.S. Bach BWV 67. Transposed down one step.

Harmonic Considerations

While the singers will benefit from singing the Bach setting of this chorale, Distler’s setting is more straightforward harmonically. The Dorian mode may be unfamiliar to singers. Sing the E Dorian scale and the E major scale so the singers can hear and identify the difference, as both the Dorian mode and major key are used in the motet.

Rhythmic Considerations

The canonic nature of the voices is the only rhythmic challenge in this motet. If the choir is familiar with singing canons, then they should understand the rhythmic content of this motet.

Additional Texts

Lift Up Your Heads Ye Mighty Gates

https://hymnary.org/text/lift_up_your_heads_ye_mighty_gates_behol

A Hymn of Glory Let Us Sing

https://hymnary.org/text/a_hymn_of_glory_let_us_sing_new_charles

Guide for Teaching and Conducting **“Mit Freuden zart” op. 5 no. 18**

Tune

MIT FREUDEN ZART, Bohemian Brethren’s *Kirchengesänge*, 1566

Meter

8.7.8.7.8.8.7

German Text

Mit Freuden zart, Georg Vetter, 1566

Common US Hymnal Texts

- Sing Praise to God Who Reigns Above (1982 408, CH 728, ELH 435, GTG 645, UMH 126, VU 216, W4 617)

Season and Lectionary References

Lent 3 A

Easter 3 A

Proper 16 A

Proper 24 A

Thanksgiving Day A

Epiphany 5 B

Ascension B

Pentecost B

Proper 10 B

Proper 15 B

Proper 20 B

Lent 5 C

Proper 17 C

Proper 27 C

Hymnary Reference

https://hymnary.org/tune/mit_freuden_zart

https://hymnary.org/text/sing_praise_to_god_who_reigns_above

Chorale Melody



Distler Melody



Chorale Setting

MIT FREUDEN ZART, Setting from the *Moravian Book of Worship*¹¹⁰

Harmonic Considerations

The harmonic challenges in this motet are in the B section. The first measures with only two voices leave one chord tone out, which results in harmonic instability. When the low voice enters, the middle voice is often anticipating the next harmonic change, creating a tension-release gesture that is different from other motets in the collection. Slow the tempo down and allow the singers to experience where the tension and where the release is in each of these chords.

Rhythmic Considerations

The rhythmic challenge comes from the canonic entrances at the beginning of the motet. None of the voices' word stress line up, and the middle and low voice accents generally do not line up with bar lines. As before, use a kinesthetic motion (stomp or clap) to show where the stressed syllables fall in each individual part.

110. *Moravian Book of Worship* (Bethlehem, PA: Moravian Church in America, 1995), 537, <https://hymnary.org/hymnal/Mor1995>.

Additional Texts

All Glory Be to God on High

https://hymnary.org/text/all_glory_be_to_god_on_high_who_hath_our

Great God What Do I See and Hear?

https://hymnary.org/text/great_god_what_do_i_see_and_hear

O Lord, Look Down from Heaven, Behold

https://hymnary.org/text/o_lord_look_down_from_heaven_behold

Further Exploration

The following pieces are representative samples of works with harmonic and/or rhythmic structures to the motets in *Der Jahrkreis*. By learning from the *Jahrkreis* motets, your singers may be more successful in performing works from the Renaissance through the present.¹¹¹

Renaissance

Hosanna to the Son of David, Orlando Gibbons
In Gottes Namen fahren wir, Thomas Stoltzer
La Guerre, Clement Janequin (with Quintus by Phillipe Verdalot)
O Magnum Mysterium, Tomas Luis da Victoria
O Nata Lux, Thomas Tallis
Psallite, Michael Praetorius
Sing Joyfully, William Byrd
Verbum Caro Factum Est, Hans Leo Hassler

Baroque

Alma Redemptoris Mater, Chiara Margarita Cozzolani
Auf diesen Tag bedenken wir, Christoph Graupner
Cantata BWV 104 "Wachet Auf" J.S. Bach
Cantate Domino a 6, Claudio Monteverdi
"Et Misericordia" from *Magnificat*, Antonio Vivaldi
Hodie Christus Natus Est, Heinrich Schütz
Nun komm, der Heiden Heiland, Johann Hermann Schein
Nun komm, der Heiden Heiland, Samuel Scheidt
"O Mensch, beweine deine Sünde groß" from the *St. Matthew Passion*, J.S. Bach

Romantic

Abendlied, Josef Rheinberger
Acht Marienlieder, Max Reger
Beati Quorum Via, Charles Villiers Stanford
Christmas Oratorio, Camille Saint-Saëns
Geistliches Lied (Laß dich nur nichts nicht dauren), Johannes Brahms
Locus Iste, Anton Bruckner
"O Heiland, reiß die Himmel auf" from *Two Motets for Mixed Choir op. 74*, Johannes Brahms
Os Justi, Anton Bruckner

111. The generally homorhythmic structure and functional harmony in compositions of the Classical period do not directly correspond with the techniques Distler was teaching in these motets. However, fugues from the Classical period require part independence which the motets do support.

20th Century

Choral Hymns from the Rig Veda, Gustav Holst
Christmas Cantata, Daniel Pinkham
“Credo” from the *Misa Criolla*, Ariel Ramirez
Ezekiel Saw the Wheel, William L. Dawson
Five Songs on Old Texts, Paul Hindemith
Kume, kum, Geselle min, Johann Nepomuk David
O Praise the Lord of Heaven, John Rutter
Praise to the Lord, the Almighty, Hugo Distler
Quatre Motets Pour le Temps de Noël, Francis Poulenc
sam was a man, Vincent Persichetti
Sept Chansons, Paul Hindemith
“This Little Babe” from *A Ceremony of Carols*, Benjamin Britten
Three Madrigals, Emma Lou Diemer
Ubi Caritas, Maurice Durufle
“Wanderlied” from the *Mörikelieder*, Hugo Distler
Zdrowaś bądź, Maryja, Henryk Górecki

Contemporary (1990-present)

Ballade to the Moon, Daniel Elder
Beati in Domo Domini, James G. Kantor
Gaudete, Michael Englehardt
Jubilate Deo, Peter Anglea
Mangisondele Nkosi Yam, arr. Michael Barrett
Missa Cantate, Bob Chilcott
Nda Wana, arr. Michael Barrett
O Magnum Mysterium, Morten Lauridsen
The Road Home, Stephen Paulus
The Word Was God, Rosephanye Powell
Today the Virgin, John Tavener
Ubi Caritas, Josu Elberdin
Ubi Caritas, Ola Gjeilo (a cappella version)


APPENDIX C

Preface to *Der Jahrkreis*¹¹²

Der “Jahrkreis”, a collection of 52 two- and three-part sacred choral pieces, emerged from liturgical practice, and hopes to fill a need for easier, seasonally appropriate music for worship. The countless, small mixed “volunteer” church choirs, of which, in northern Germany, are children’s choirs, will be served well by this collection.

The mixed voice settings--which are distinguishable through the use of the Bass voice--are composed with a limited range, so that if you have a shortage of parts, the conductor could very well sing the third part alongside the two treble [children’s] voices. (I have performed the majority of these settings in this way myself, certainly with the limited forces that I was limited to in my occupation.) It is not to be said that these could not be performed by a larger ensemble, as their technical and musical sophistication may require it, as with any free motets. Through appropriate transposition, which is allowed for each setting, and in some cases may be required by its place in the Sunday service, most of the settings for like voices can be sung by mixed voices, and vice versa. The arrangement of the texts and the placement within the church year should not be regarded as anything but the personal preferences of the publisher; it is of course possible to use a

¹¹² Distler, *Jahrkreis*, iii tr. Redden-Liotta.

text other than those published, provided that the text does not contradict the character of the musical setting. It is not necessary to perform all of the verses or different settings; all of the verses are published so that you may select from them. In the beginning, one does well to limit oneself to performing only the easiest settings, noting that the two voice settings are by no means always the easiest to perform. For practical reasons, I always set the two-part settings to the second verse of the chorale, as the alternation from three-part setting (first verse) to two voice setting (second verse) and a rondo-like return to the first three voice setting (for the last or third verse), results in a uniform, artistically satisfying large form. (If only the two-voice setting is performed, then, of course, begin with the text of the first verse.) To ensure the greatest possible freedom of movement in performing --with the exception of the free motets--almost all tempo and dynamic markings have been dispensed with; for the tempo of the chorale motets is the usual tempo of the chorale--at least avoid the trap of taking a tempo that is too slow. When time signatures change the rule is  unless otherwise noted.

In the “Te Deum,” the single voice portion of the verse can either be solo or choir, it can also (transposed for men’s voices) be a responsorial sung by the clergy; the same is true of the Passion chorale “Bei stiller Nacht” and similar settings where choir and choir or choir and solo voice alternate. Also, a solo performance of an entire motet is also possible in some cases. The support of the vocal lines on appropriate instruments, either solo or in groups, or substitution of an instrument for an entire vocal part is also recommended, provided that the instruments follow the phrasing of the text.

Some of the same-voice, and through appropriate transposition, the mixed-voice motets are suitable for singing by male choruses. In independent text underlay, no rhythmic changes may be made. The singing of two like pitches on a single syllable requires a lift between the pitches for rhythmic clarity. Through meaningful combinations, you can combine these motets to build a choral mass setting.

—Hugo Distler

APPENDIX D

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Many thanks for your email of 12 August 2015.

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Best wishes,

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O Morning Star, How Fair and Bright (Evangelical Lutheran Worship #308) and
Our Father, God in Heaven Above (ELW 746, 747)

These texts would appear in the dissertation document.

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Thank you for your assistance.

Christopher J. Redden-Liotta

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BIOGRAPHY

Christopher J. Redden-Liotta graduated from Governor Mifflin High School in 1994. He studied at the University of North Texas and graduated with a Bachelor of Arts in Music in 2010. He received his Master of Music degree in Choral Conducting from George Mason University in 2012. Since 2011, he has served as Minister of Music at Vienna Baptist Church in Vienna, Virginia, and since 2016 has been the director of choirs at Falls Church High School in the Fairfax County Schools (VA) system. He is the recipient of the Academic Achievement Award (2012) and the Victoria Salmon Outstanding Graduate Student Award (2015) from the College of Visual and Performing Arts at George Mason University. He is a two-time recipient of the Lovelace Scholarship from the Hymn Society in the United States and Canada and has been published in the *Choral Journal* (ACDA), *The Hymn* (The Hymn Society), and as a guest blogger for the American Choral Directors Association.